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SALAR JUNG MUSEUM SOUVENIR

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Dedicated to the memory of

Mir Yusuf Ali Khan, Nawab Salar Jung Bahadur

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72.

SALAR JUNG MUSEUM
SOUVENIR

राजकीय संग्रहालय पुस्तकालय, लखनऊ
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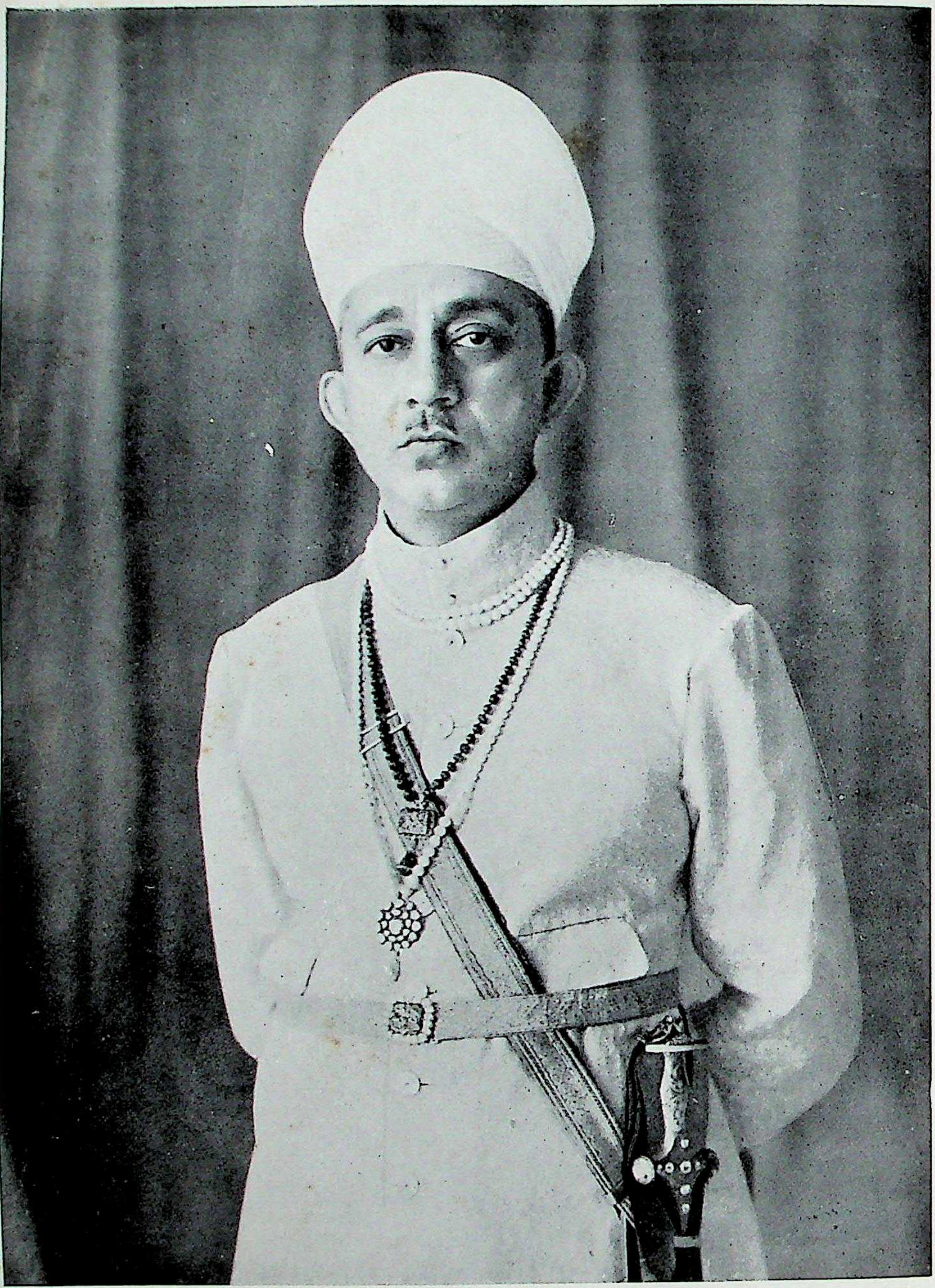


Nawab Salar Jung Bahadur

FOREWORD

The late Nawab Mir Yusuf Ali Khan, the last of the Salar Jung family, died in 1949, leaving behind him a vast collection of art treasures, most of which had been collected during his lifetime. It is understood that his intention was to house these valuable collections in a building suitable for the purpose, and to leave them to the nation. Unfortunately, he was unable to do so.

When I first had the privilege of visiting the City Palace and, later, his mansion in Sururnagar, situated about 6 miles from Hyderabad city, I was shocked at the manner in which these valuable art collections had been allowed to lie about exposed to wind and weather. I then suggested to the Government and the Salar Jung Estate Committee, the idea of arranging these treasures in a presentable form in an appropriate building, accessible to the public.

The selection of a building presented no great problem, as it was felt that the most suitable building for the purpose was the house in which the late Nawab Salar Jung lived and died, surrounded by his beautiful art treasures. The quest for a person to undertake the difficult task of arranging the treasures was not so easy.

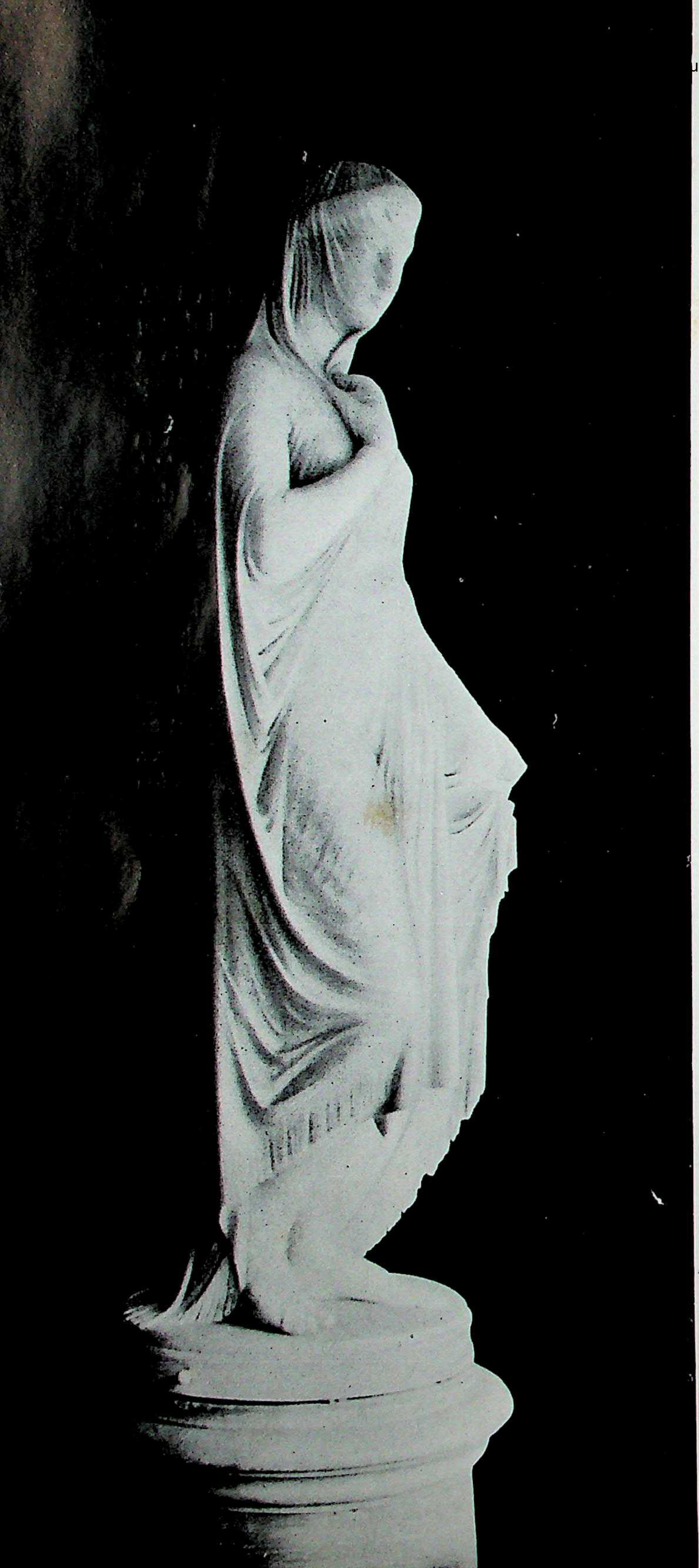
Knowing what Dr. James Cousins has been able to do in the creation of the art galleries of Travancore and Mysore, I approached him with a request to come to Hyderabad and assist us. Dr. Cousins was prevented, owing to other preoccupations, from doing so. He, however, suggested to me that I might, if I could, obtain the services of Shri G. Venkatachalam, who has spent a lifetime in the study and appreciation of art.

Fortunately for us Shri G. Venkatachalam was able to accept the invitation, and has within a few months, converted the City Palace into what, I think, I should be justified in describing as one of the most beautiful art museums in this country. The museum has some rare and choice works of both Western and Eastern art, including original masterpieces of European paintings and sculpture, Dresden Chinaware, French period Furniture, Sevres Vases, carpets, swords and daggers of the Mughal Emperors, precious pieces of Jade and enamel, Chinese Porcelain and Japanese Lacquered works.

The Government of Hyderabad and the people of this country owe a deep debt of gratitude to Shri Venkatachalam for this prodigious effort. It is my hope that this unique institution will not only enrich the beauty of Hyderabad, but also serve as a useful cultural centre to which art lovers will come from all over the World.

M. K. Vellodi,
Chief Minister.

Hyderabad (Dn.)



Veiled Rachel by Benzoni 1876

PREFACE

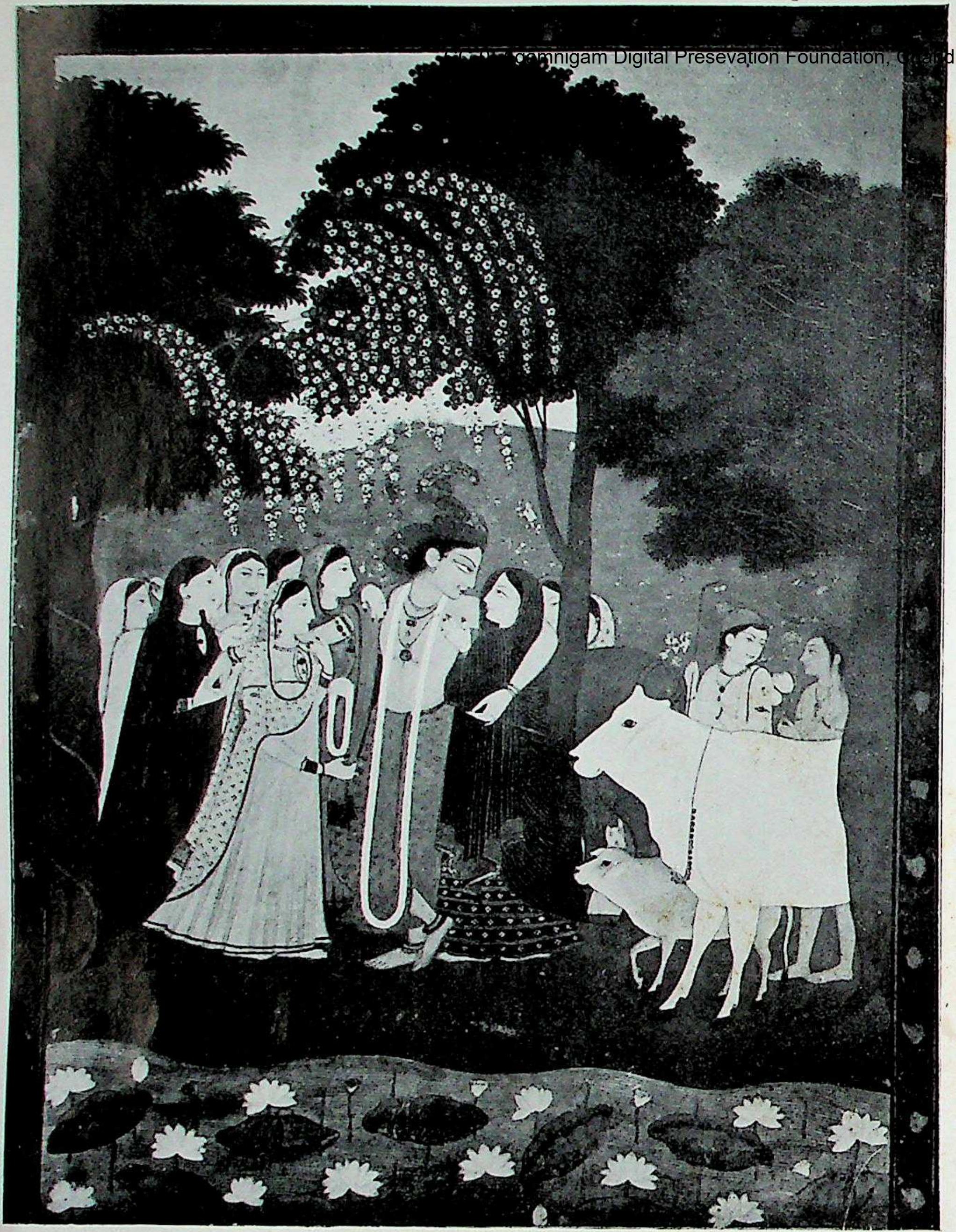
THIS Souvenir, planned and produced by Sri G. Venkatachalam, Art Adviser to the Salar Jung Museum, is a modest introduction to the rare works of art in the museum. It was a year ago that the Salar Jung Estate Committee, under instructions from the Government of Hyderabad, invited Sri Venkatachalam to tackle what then seemed an impossible task, the task of creating a cosmos out of choas of arranging, single-handed, a big museum out of a vast mass of art objects from all over the world; and now the museum is an accomplished fact.

Considering the bewildering nature and variety of the collection and how it was kept scattered about in dozens of rooms in different places, all in a jumble, the good with the bad, the rare with the common, it must be said that he has achieved something which was worth achieving, and of which he may rightly be proud and happy. It is a great work well done.

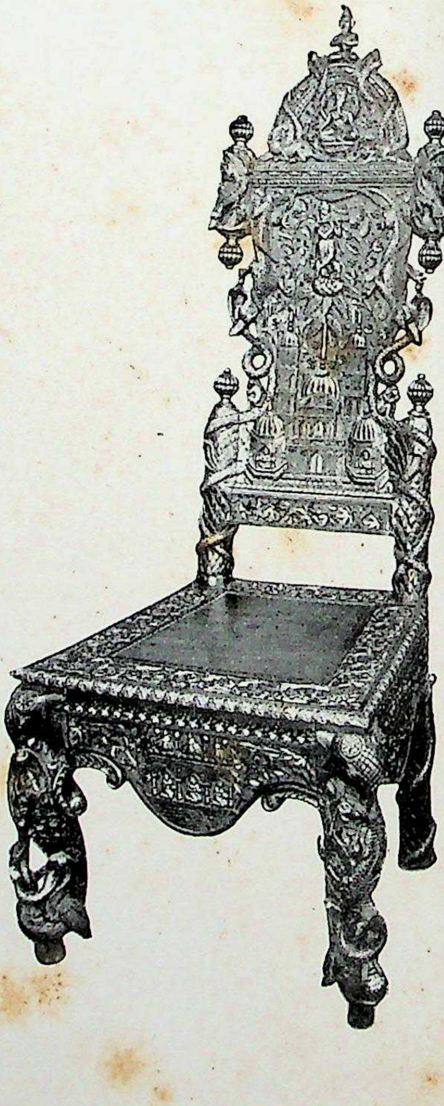
Both the Government and the Committee are deeply indebted to Sri Venkatachalam for this magnificent work, which is, perhaps the biggest creative effort of his life. As the Chairman of the Salar Jung Estate Committee, I was intimately connected with the day-to-day growth of the museum, and I know the magnitude of the task undertaken and now fulfilled. This Souvenir, I feel, is the most fitting place to record my and my Committee's grateful sense of appreciation for his splendid services. May the museum be a source of inspiration to both artists and craftsmen!

P. V. SUBBA ROW,
Chairman,
Salar Jung Estate Committee,
Hyderabad.

November, 7, 1951.



Krishna at Viraj (Kangra)



Carved Chair from Malabar

A DREAM COMES TRUE

MEN dream beautiful dreams, but only a few have the good fortune to see their dreams materialise in their lifetime. Mir Yusuf Ali Khan, better known to the world as Nawab Salar Jung Bahadur, was not fortunate enough to realise his dreams in his lifetime. He was a lonely man, in spite of his birth and wealth, and he sought solace and joy in life in collecting art objects as bees collect honey.

He was a great collector, and collected everything under the sun, from priceless art treasures to common garden tools, from rare jades to plain crockery. It seems a crazy collection at first sight, but at first sight only; a closer examination reveals the unsuspected knowledge and taste of a born connoisseur. He knew what he was collecting and why he was collecting. He dreamt big things about them.

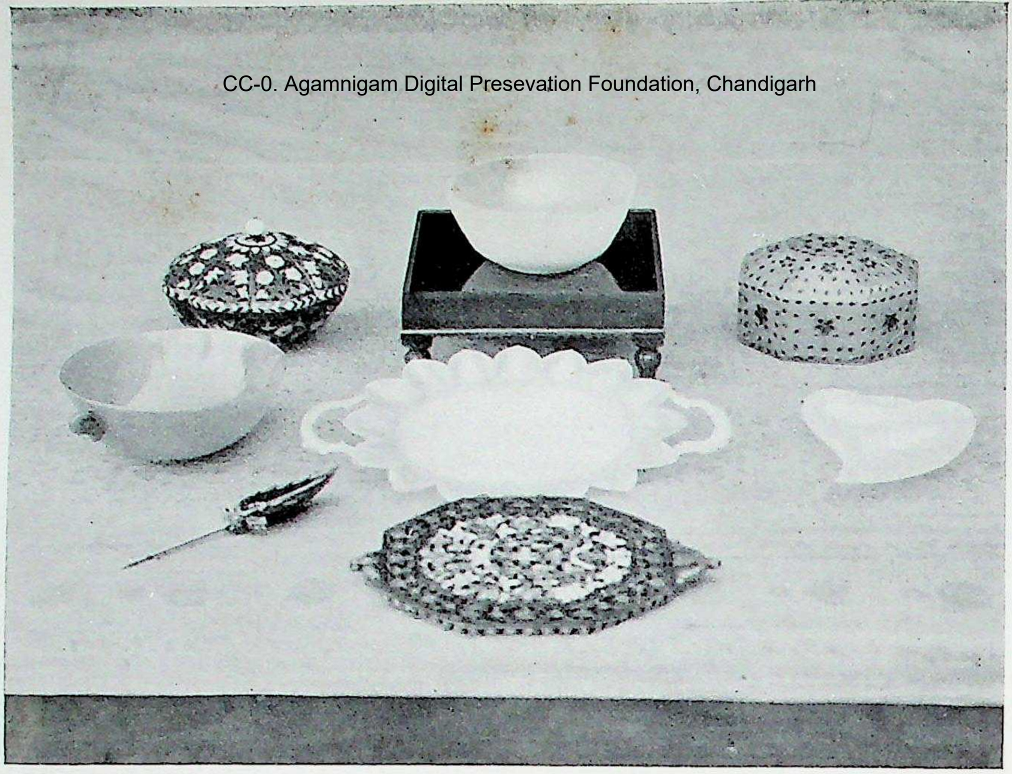
He died in 1949, without any legal heirs. His estate came to be administered by a Committee of Trustees appointed by a special Ordinance of the Government of India; and part of his valuable property are these art treasures. They were stored at his city palace and in his country mansion at Surunagar; he knew the value of every object he had collected, and knew where he had placed them. Death robbed him of his ambitious plans for his collections.

It was left to an imaginative statesman to make his dream come true. The art-minded Chief Minister of Hyderabad, Sri M. K. Vellodi, visualised, in a moment of inspiration, the possibilities of making a unique national museum out of these collections; and with his wonted energy and enterprise he set the machinery in motion for its immediate materialisation. He found in the Chairman of the Salar Jung Estate Committee, Sri P. V. Subba Row, an enthusiastic collaborator, whose lively interest is only equalled by his zeal for the Trust.

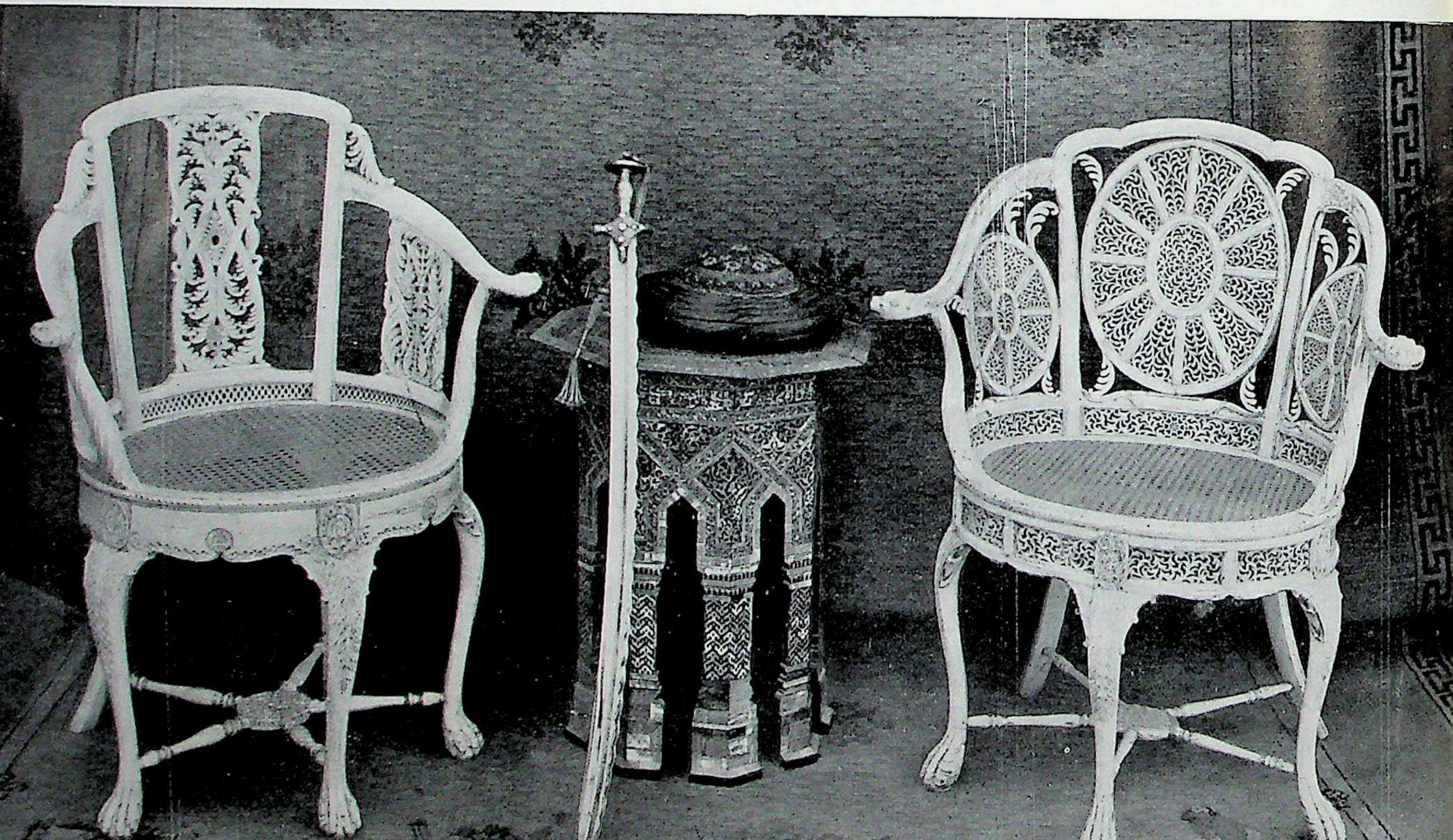
The invitation to survey, sort out and arrange the museum was a big surprise to me and proved a tremendous responsibility later. I had met the Nawab Saheb once, years ago, and had specially visited Hyderabad in 1927 to see his famous marble "The Veiled Rachel." I had no idea, like everyone else, of either the nature or the extent of his collection; and when I was taken round to see them after my assignment to create a museum out of them, I felt a sense of utter bewilderment as how to tackle the job. It seemed an impossible task, as everything has to be done from scratch, from sorting out the good from the bad, transporting dozens of large glass almirahs and cabinets, with their precious contents, over miles of rough roads, renovating a whole palace from floor to ceiling and arranging them into an attractive museum.

Thanks to the ungrudging support given to me by the Committee and its Chairman, and thanks to the hearty co-operation of my two helpers, Sri R. W. Deuskar, a life-long artist friend of the late Nawab Saheb and Mr. Arnold Baron, another friend of the Nawab, the materialisation of the museum has been possible. Mr. Deuskar's enthusiasm is as contagious as his energy for work, and at the age of 82, is amazing. Mr. Barno's knowledge of European Chinaware and furniture has not only been of great value to me in arranging the Western Section but in the preparation of the note on them for this Souvenir. I should like to acknowledge here the willing services of the whole of the Estate staff in putting up this museum, which, I venture to think, is a unique one of its kind.

The Salar Jung Memorial Museum is arranged in the Diwan Devdi, an old palace in Indian style with a modern structure attached to it, known as Nayamakkan. The two-century old palace lends itself to the Eastern section and has a distinct Oriental atmosphere. This palace



Jades (Chinese and Indian)



Tippu's Turban, Sword and ivory chairs was renovated for the purpose of the museum, and it now houses the Indian, Persian, Turkish, Burmese, Chinese and Japanese Collections.

The exhibits in the Oriental section are vast and varied, and are arranged in over thirty large and small rooms and verandahs. Persian carpets, Mughal miniatures, Rajput and Deccani paintings, works of modern Indian artists, gold-thread masnads, Kashmir shawls, South Indian bronzes, wood carvings from Malabar and Madura, Bidri and Tibetan metal works, Chinese porcelain, Japanese lacquered wares, are all displayed in this palace.

Some of the outstanding art objects in the Indian section are an exquisite emerald and ruby dagger, once owned by Noor Jehan; the Emperor Jehangir's dagger, encrusted with diamonds, rubies and emeralds; Shah Jehan's enamelled kattar; Alamgir's jade dagger, (which he used when he took the Golconda Fort); Tana Shah's jewelled sword; Aurangzeb's plain sword; Yacut's illuminated Koran with the handwritings of Jehangir and Shah Jehan; Bihzad's miniature masterpieces; Imad's calligraphy; Mughal enamel pieces, including a wine cup that was Jehangir's and a fine collection of rare jade pieces. All these are on show in specially built cabinets in a burglar-proof room on the ground floor. This is one of the most beautifully arranged rooms in the museum, and is named the Jade Room.

Next to his jewellery, and jades, his Persian carpets are the most famous. Among these are a dozen silk carpets, some on gold thread; a pair of century-old gold masnads; a magnificent cloth of gold 24 feet long and an ivory carpet. The silk carpets have a room of their own and are artistically displayed in large gold frames.

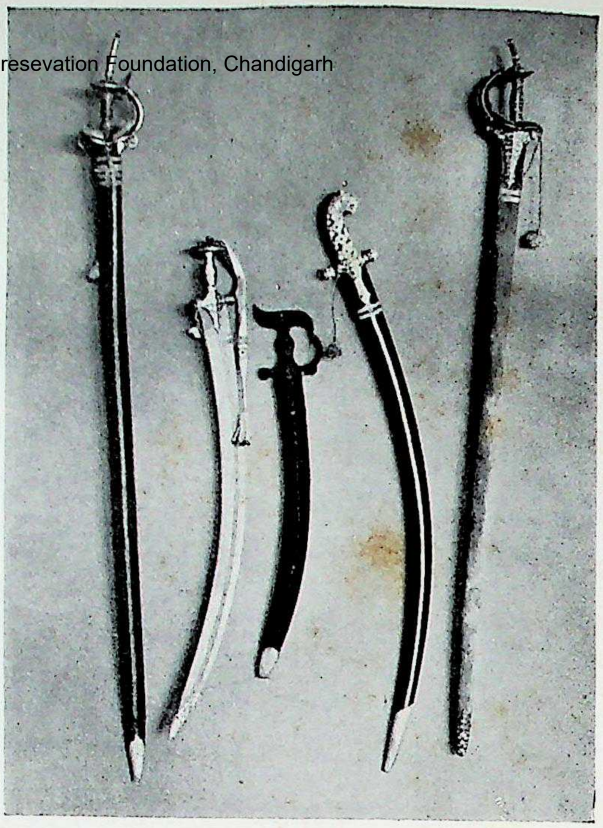
In the Painting gallery, there are a couple of Mughal miniatures from Shah Jehan's private album; a drawing in Chinese ink by Bihzad; an exquisite miniature portrait of Aurangzeb on ivory, several 17th century portraits of Mughal princes and princesses, and a large number of Delhi paintings, copies of old Mughal masterpieces. Out of six complete sets of Raga-Ragini paintings, two sets, one in the Deccani style and another in later Mughal style, are on the walls. A small collection of Kangra, along with other Rajput paintings, is exhibited in two small rooms. In the Deccani Room are exhibited, along with a large number of miniatures, two big scenes of shikari procession of Nizam Ali Khan, by his court painter, K. Venkatachalam. Old Bidri vases, Nirmal and Baiganpalle lacquered furniture and screens and a couple of Warangal carpets add colour to this section.

South India is represented by a few bronzes. Two of them are good museum pieces, one of Somaskanda and the other of Nataraja; about a dozen smaller figures of the Tamil saints Thirugnanasambandar and Thirunavakarasu, a dancing Ganesha, a Balakrishna, a pair of Siva and Parvati, and Vishnu and Lakshmi. These occupy a vantage position near the big staircase leading to the main Indian section.

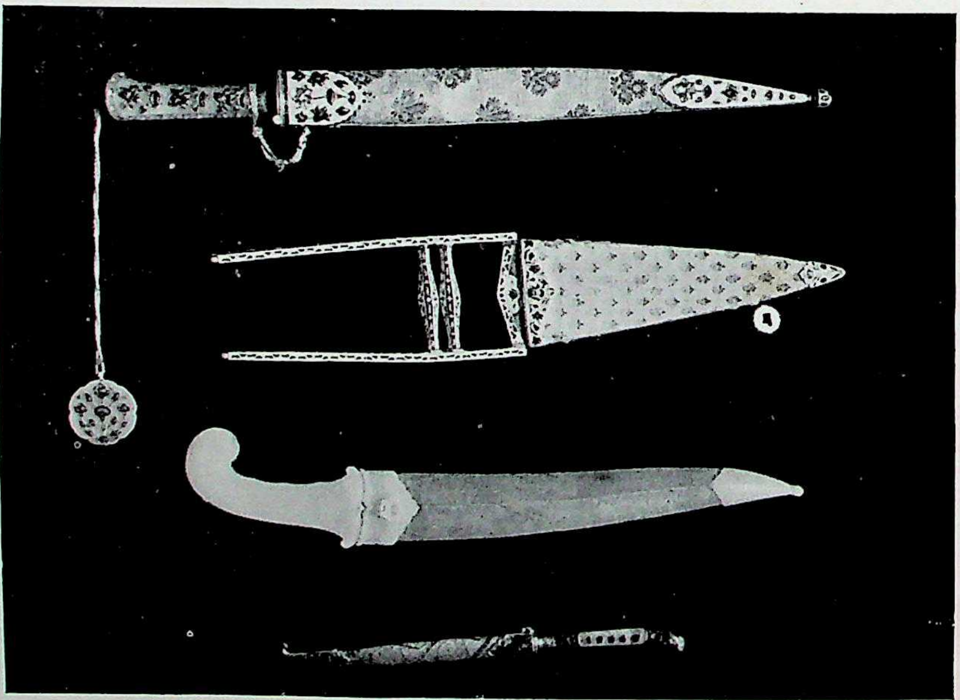
Another fine collection in the Indian Room on the ground floor is the wood carver's art; especially a copy of the stone *mantapam* at the Madura temple in wood; a boldly carved screen and punka with figures of Hindu divinities, also from Madura; some elaborately carved old chairs of the Dutch period from Cochin and Calicut. Fine Kashmir walnut teapoys, cabinets, chairs and screens are to be seen all over this section.

Modern Indian art is represented by a dozen or more of Chughtai's paintings, a couple of D. P. Roychoudhry's, one each of the great Tagore Brothers, two long panels of Manishi Dey, a Buddhist theme on silk by Sarada Ukil, copies of the Golconda and Bijapur Kings by Sukumar Deuskar and some works of the younger artists.

The Sino-Japanese section occupies ten large rooms on the first floor of the eastern wing of the old palace. Here too the collection is vast and varied, though not of much value. Much of it is Nikko furniture from Japan, silk-embroidered screens and needlework. Two lacquer cabinets, two camphor almirahs, two shapely pagodas, some excellent ivory carvings, a couple of carved



Swords: From Left:
Tana Shah's; Second, Bahadur Shah's;
Third, Tippu's; Fourth, Aurangzeb's;
Fifth, Asaf Jah's.



Mughal Daggers:
Top, Jehangir's; Second, Shah Jehan's Kattar;
Third, Aurangzeb's; Fourth, Nurjehan's Dagger.

and inlaid screens, some old Satsumas, and a dozen or more needle-pictures are the best art objects in the Japanese rooms.

The Chinese rooms are literally crowded with cabinets full of procelain and ivory works; dozens and dozens of large and medium sized vases, some of rare artistic merit and of the Ming period; a beautiful bronze of Kwan Yin, a few old pieces of furniture, screens, Celladon wares, carpets and a large number of traditional paintings. The rooms are attractive and colourful and have a distinct atmosphere of old classical Cathay (China) and of medieval Dai Nippon (Japan).

The adjoining rooms are devoted to Burmese wood carvings, inlaid furniture from Turkey, Egypt and India, oriental tapestries, printed chintzes and framed calligraphy pictures.

Two *Ainakhanas*, one large and one small, on the ground floor, were renovated at great expense and trouble; the small one glitters with many coloured chandeliers and mother-of-pearl Damascus furniture. The "Veiled Rachel" by Benzoni (1876), a marble masterpiece, the *piece-de-resistance* of the whole collection, is in this mirrorhall as it was originally placed by the owner. The big *Ainakhana* has an assorted collection of Italian marbles, big and small, surrounded by a forest of white chandeliers.

Next to the Jade room, is a large narrow room containing the family portraits of the Salar Jung family, with some lovely cabinets and furniture. Another long room contains Wedgwood pottery and Sheraton furniture. An armoury with a large collection of swords, some of fine workmanship, and a vast collection of daggers are in a room back of the Jade room.

A narrow corridor from here leads to the Western section. Two large halls, two big verandahs and about ten large rooms house a choice but representative collection of Louis furniture, Dresden china, Wedgwood ware, Sevres, cut-glass pieces, Empire and other European furniture. An intriguing statue in wood, representing Mephistopheles and Margaretta, by an Italian sculptor, is a masterpiece of its kind.

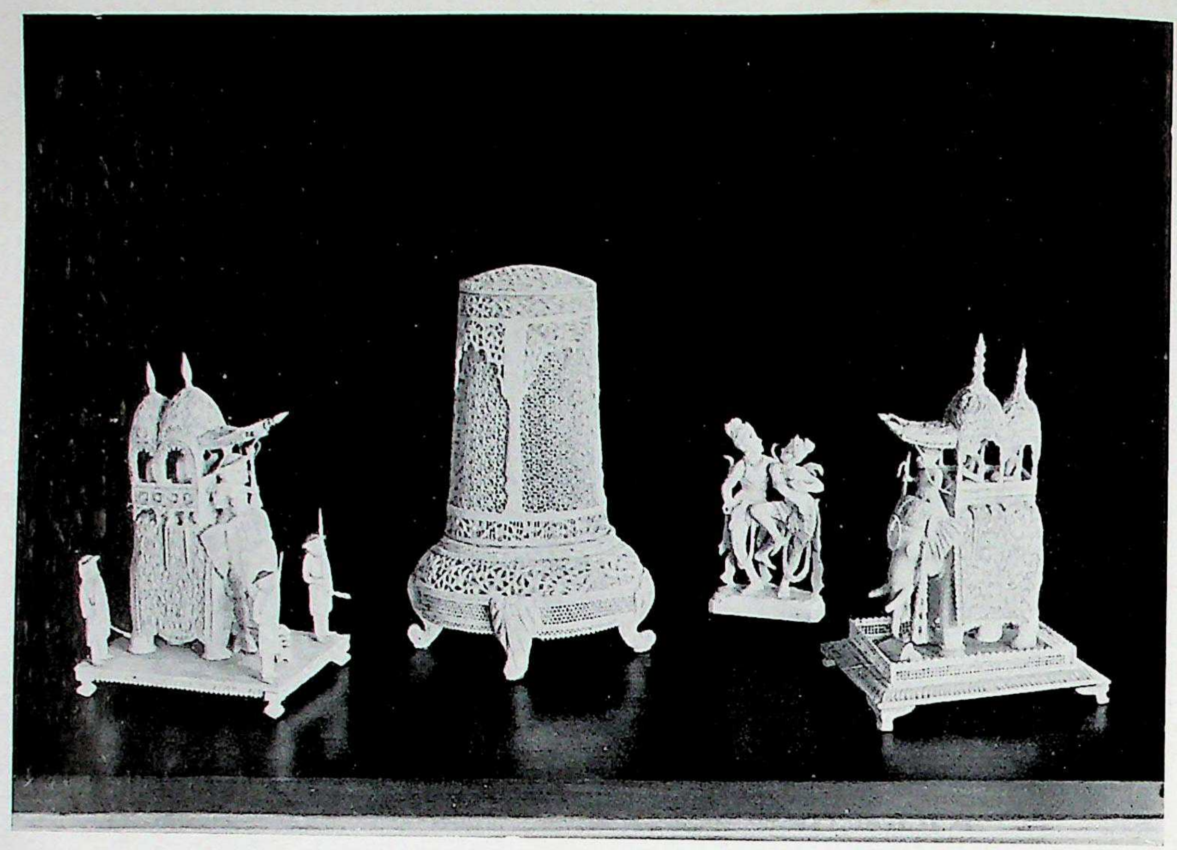
The back verandah is the main gallery of Western paintings. Amongst the originals, we find "The Watchful Sentinel" by Landseer, "Orphée et Eurydice" by Watts, "Ariadne Abandoned by Theseus" by Leighton, "Toulon" by Foster, "Cattle in Repose" by Cooper, "Piazo San Marco" by Canaletto, a couple of landscapes by Constable, and a number of other paintings by well-known Dutch, British, Italian and American artists.

Copies of the old Masters include those of Rubens, Raphael, Botticelli, Titian, Valesquez, to name only a few, and these should appeal greatly to lovers of European art and prove a veritable paradise to art students. Special mention must be made of two large oils, "The Last Sacrament" by Mantannano, a wonderfully well-lit canvas, in which the artist has used both daylight and torchlight with admirable skill; a still large "The Stigma Diabolicam" by Vander Haeghen. Out of a vast collection of six hundred canvases only about two-thirds are on the walls.

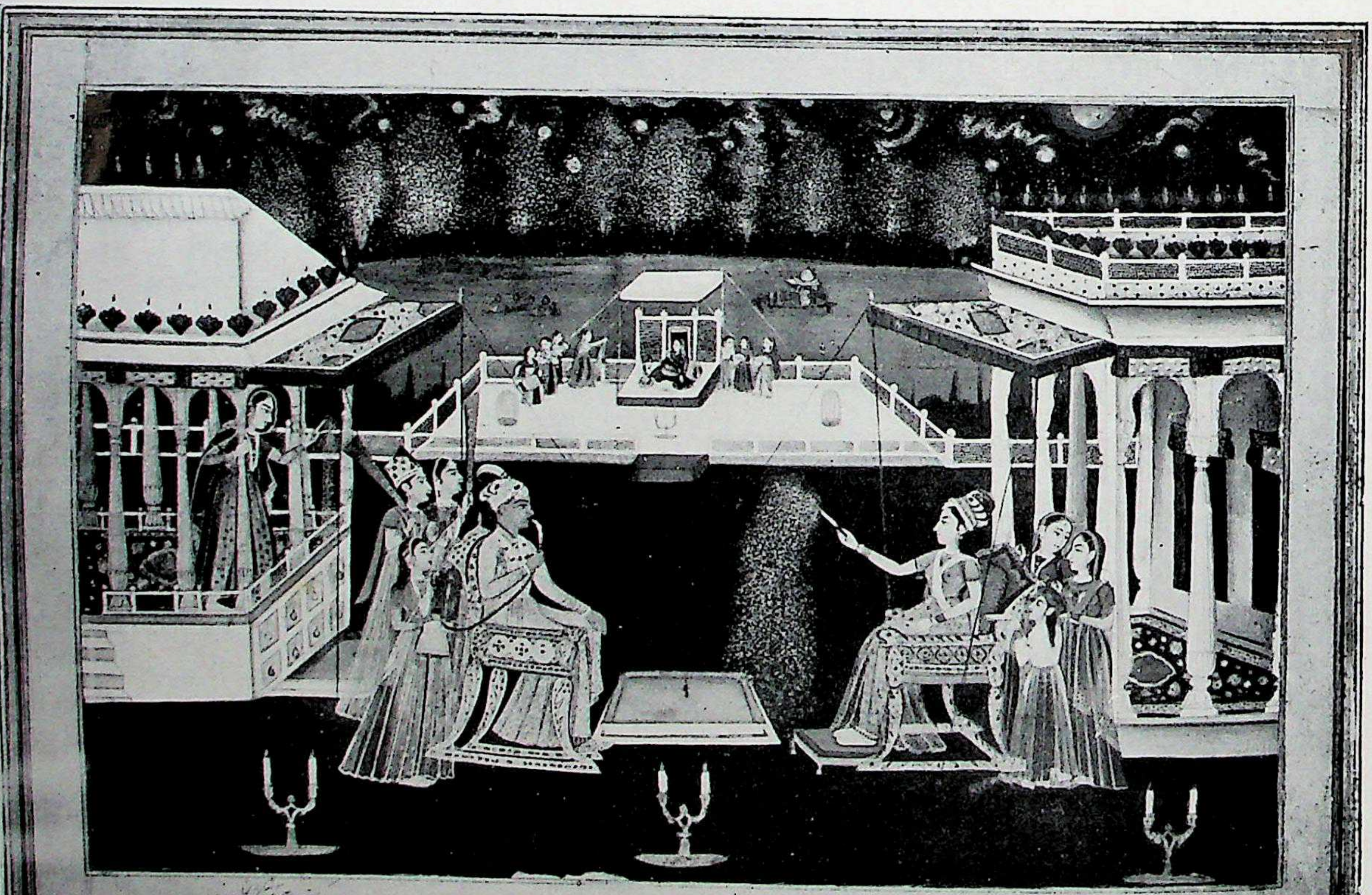
In the way of furniture, the collection includes rare sets of suites of Louis XIV and XV, Empire, Sheraton, Chippendale, Heppelwhite, Queen Anne and Early Victorian. Nawab Salar Jung's furniture collection must be one of the best in the world, both in quality and quantity; and they are from every country in the world. Over twenty varieties are on view in the museum.

The collection of Sevres porcelain consists of large vases decorated for the most part with hunting scenes and conversation pieces, all bearing the signature of the painter. These, together with the smaller vases and a very interesting Watering Can, range in colour from the rich deep cobalt blue, through the charming pink or rose colour down to a pale greying blue. It may be that some of these pieces are part of the presentation set, which, according to factory register of sales, was presented by Louis XV to Tippoo Sultan of Mysore in 1788.

The museum is proud of its exquisite Dresden porcelain, as the marks show, and amongst the better pieces are some which date from the factory's early days, namely 1750. Perhaps the piece which will attract most attention is that of Count Bruhl's tailor riding upon a goat with all



Indian Ivory



Fireworks (Mughal Miniature from Shah Jehan's Album) the implements of his trade. Count Bruhl, it may be mentioned, was at one time owner of this great factory. Pieces to note are the bracket clock with rocco scrolls, the Four-point candelabra, Urn shaped Vases and the large fruit dishes. The finest pieces are the Dressing Table and Wall Mirror.

The most interesting piece in Wedgwood ware is the copy of the Portland Vase. The original, this gem of ancient art, is in the British Museum, and of it Wedgwood produced some 25 copies only. This is the sepulchral urn which contained the ashes of the Roman Emperor, Alexander Severus, and his mother, and was deposited in the earth in the year 235 A.D. This Urn was dug up by order of Pope Barberini about 1640. One other piece which calls for special mention is of a Hookah Bowl, made specially by Wedgwood for Sir Salar Jung I during his visit to England, at which time he was presented with the Freedom of the City of London. The golden casket presented to him on the occasion is reproduced here.

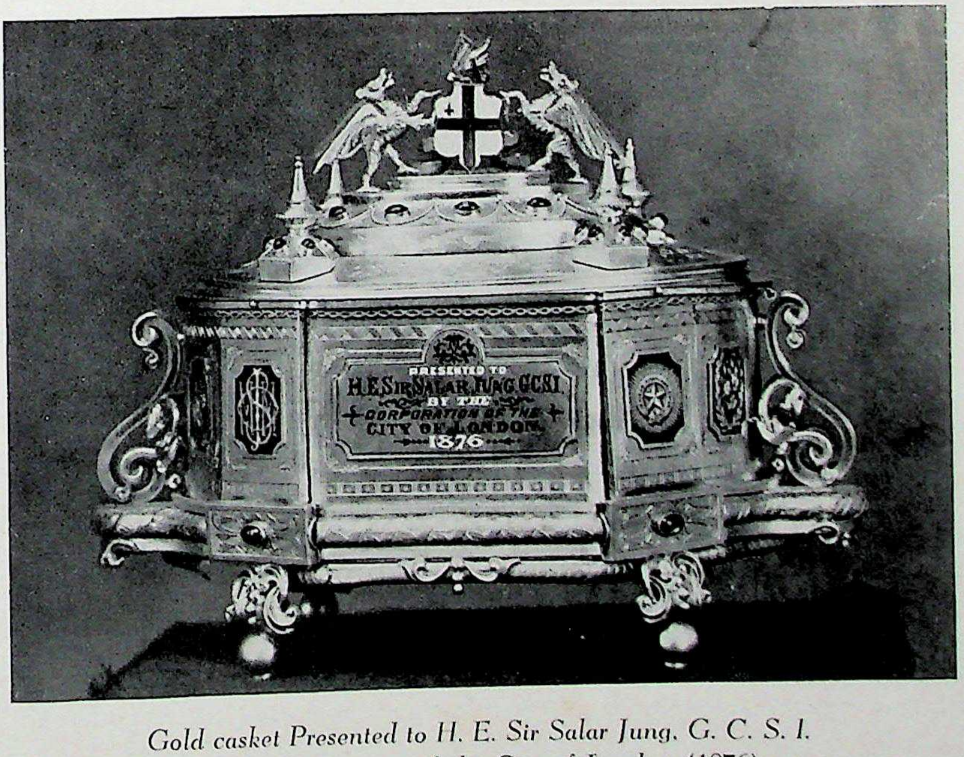
English China from such well-known factories as Chelsea, Worcester, Crown Derby, Plymouth, Bristol, etc., are to be seen in two cabinets; a set of Battersea Wine Labels in this needs special mentioning. A large almirah of English cut-glass, containing some Waterford pieces and Beilby Wine Glass, with the familiar twist of opaque enamel in the stems; two large cabinets with Continental glass ware constitute an interesting collection.

The back verandah at the southern end contains an assorted collection of European bronzes, large and small; Italian marbles of the common garden variety; a gallery of plaster cast busts of the world's great thinkers and leaders. On the two wings of the courtyard is the Children Section with toy soldiers, a toy railway, toy village and dolls of all sorts.

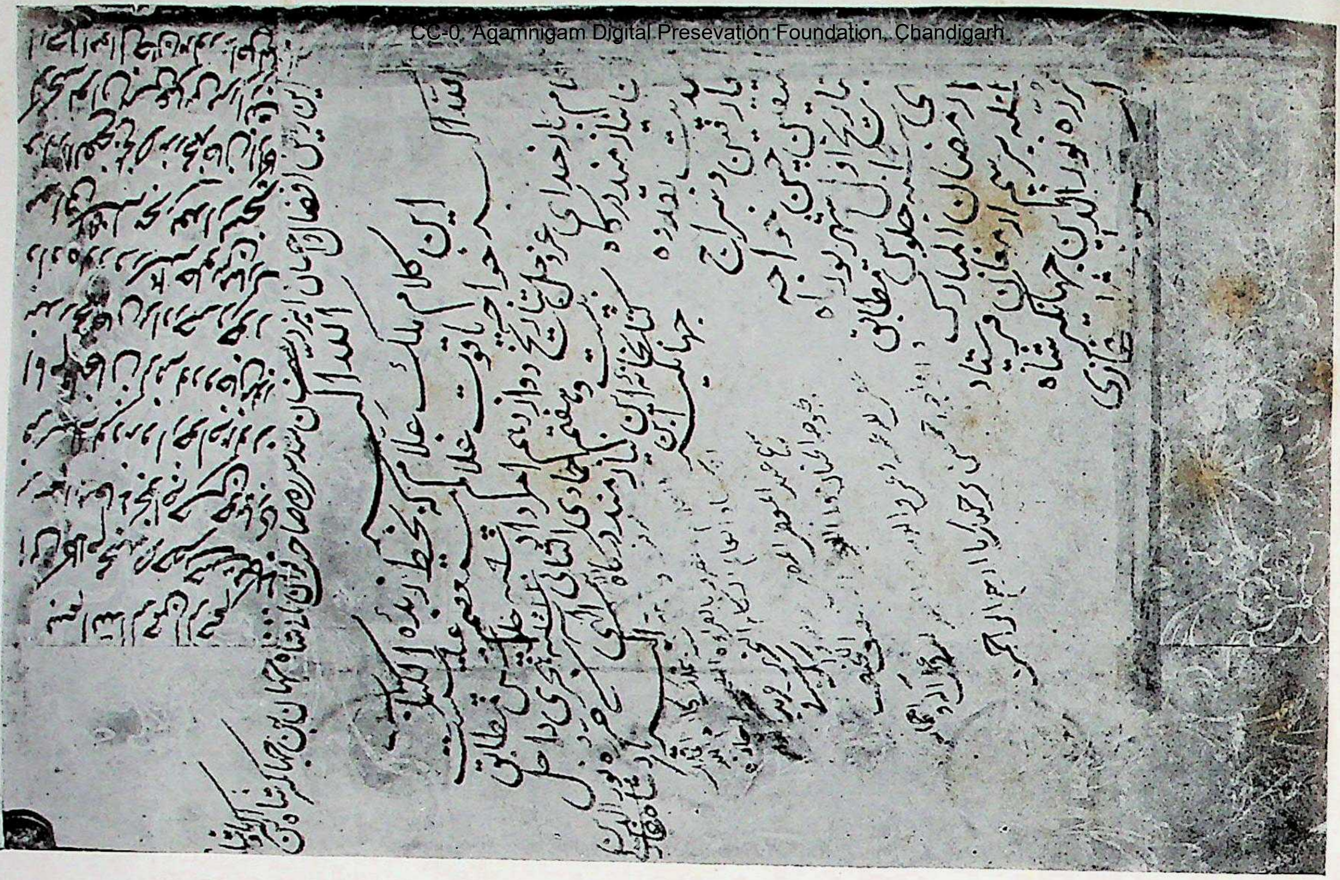
As one is guided through this maze of art treasures, one cannot help wondering whether in the whole world, there ever was another individual collector like Salar Jung or a collection like the one exhibited in this museum!

G. VENKATACHALAM,
Art Adviser to Salar Jung Museum.

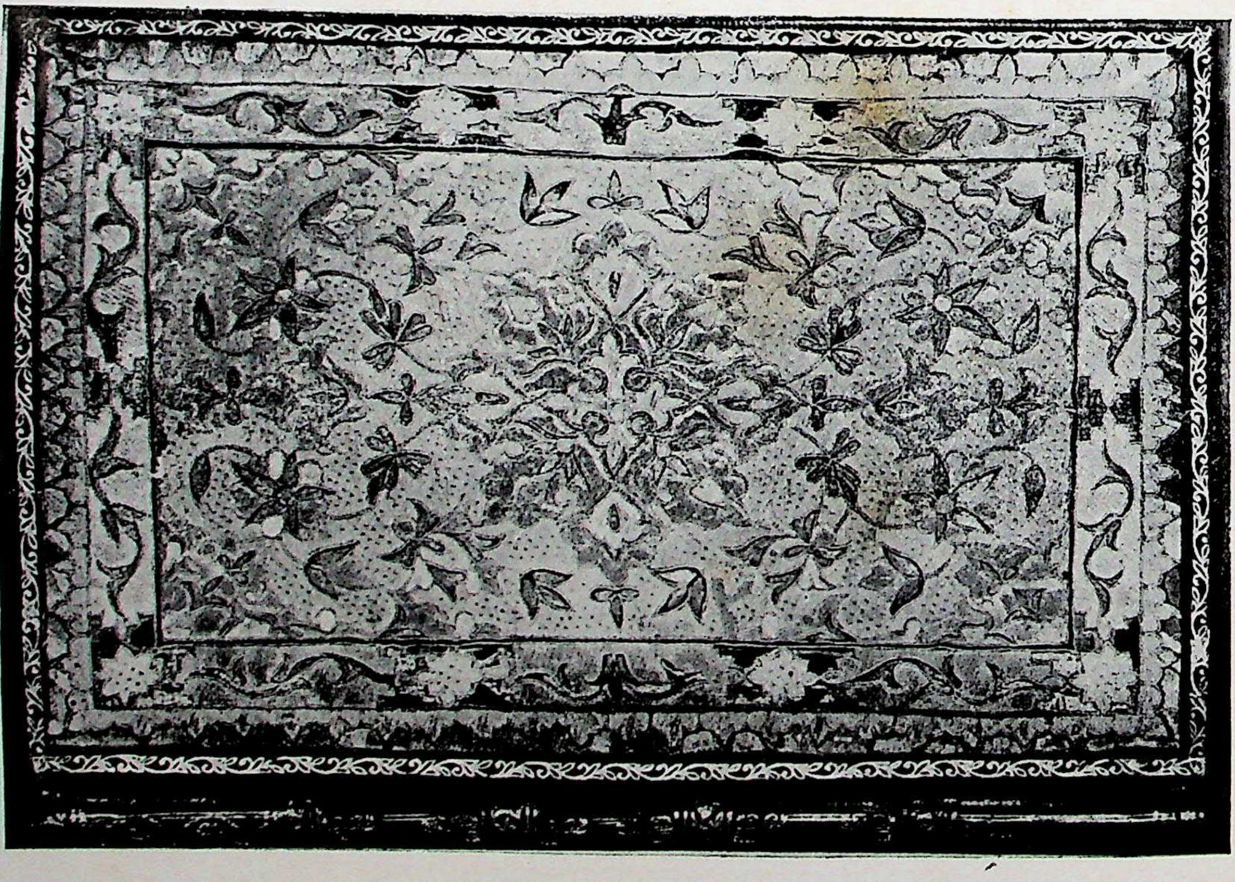
November, 5, 1951



Gold casket Presented to H. E. Sir Salar Jung, G. C. S. I.
by the Corporation of the City of London (1876)

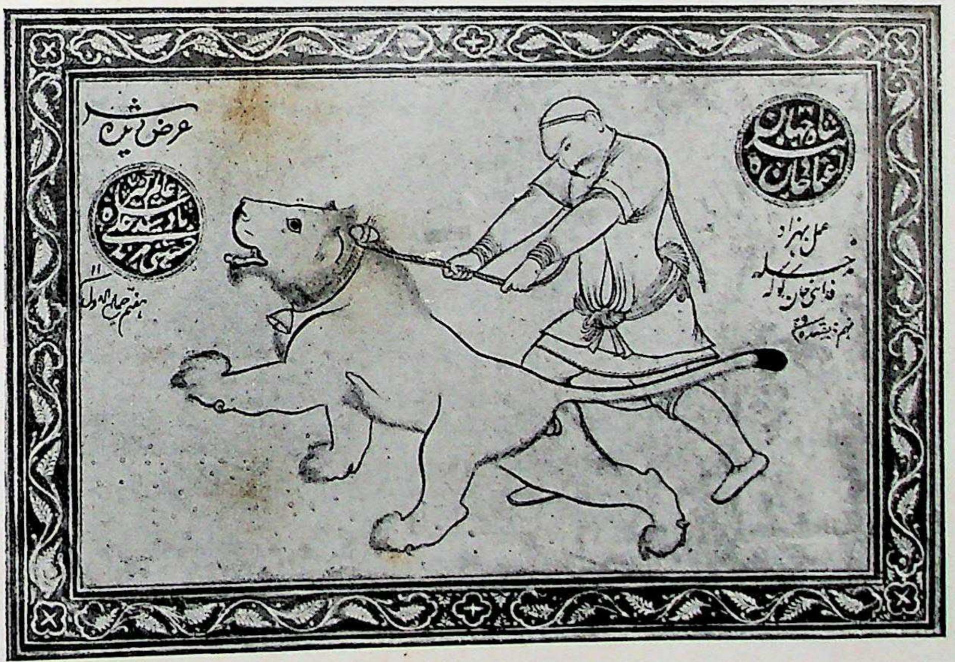


Yacut's Koran with the handwriting of Jehangir and Shah Jehan

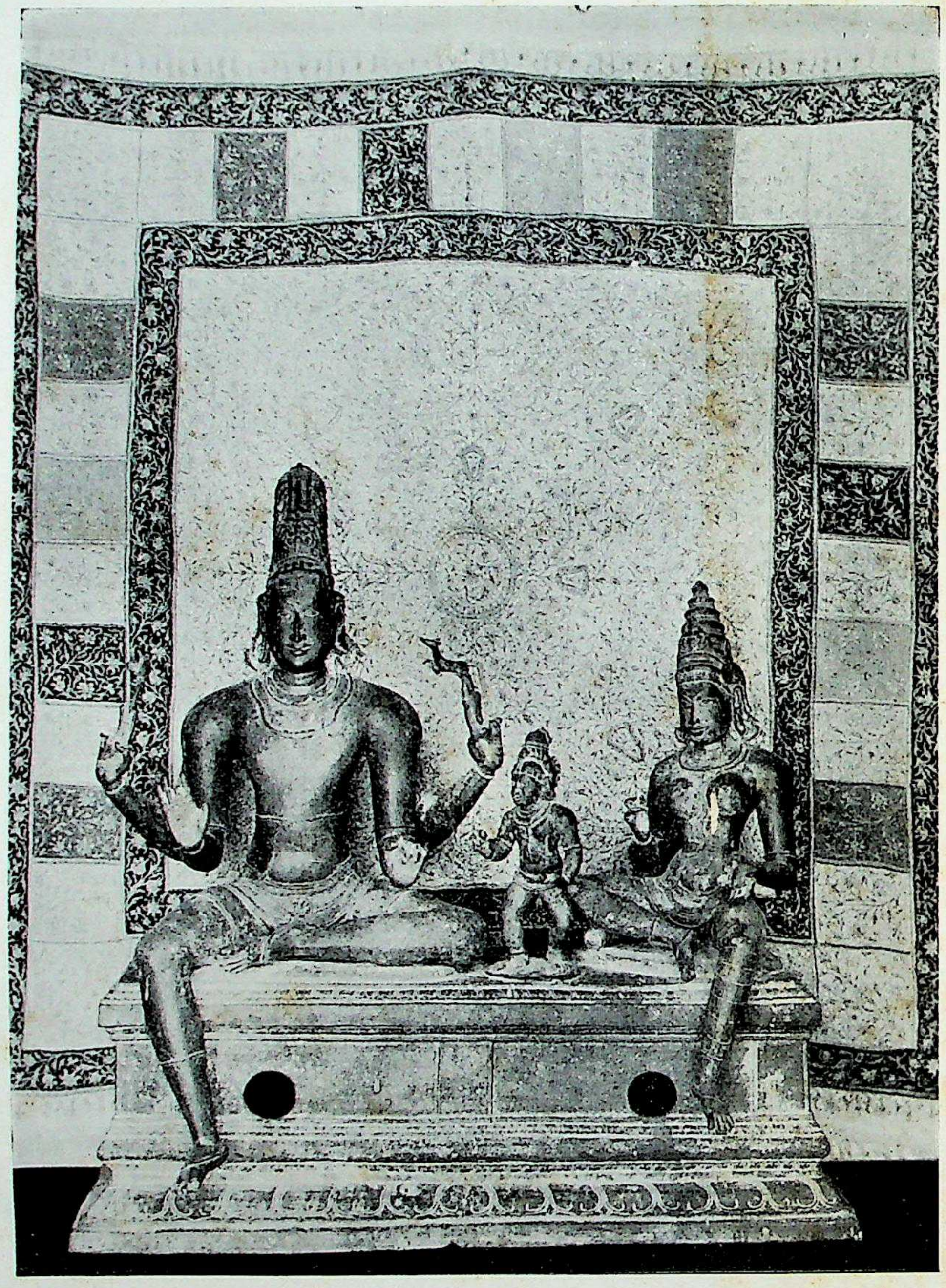


Cover of Yacut's Koran, once owned by the Mughal Emperors

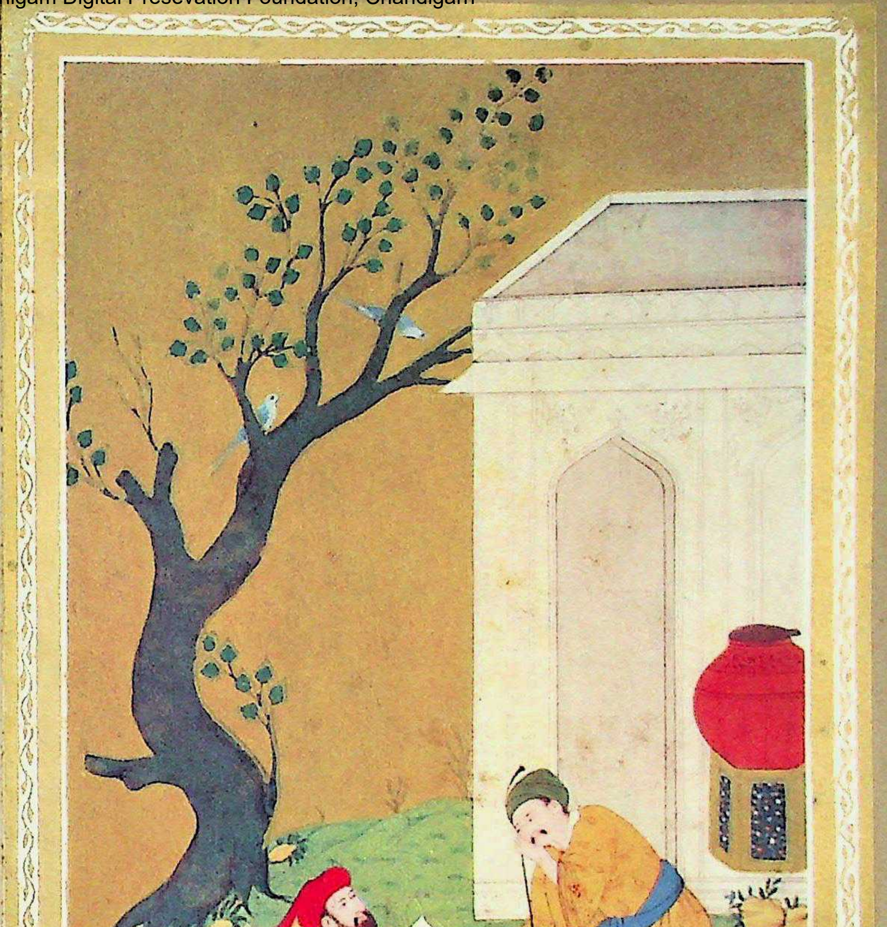
Wedgwood Pottery



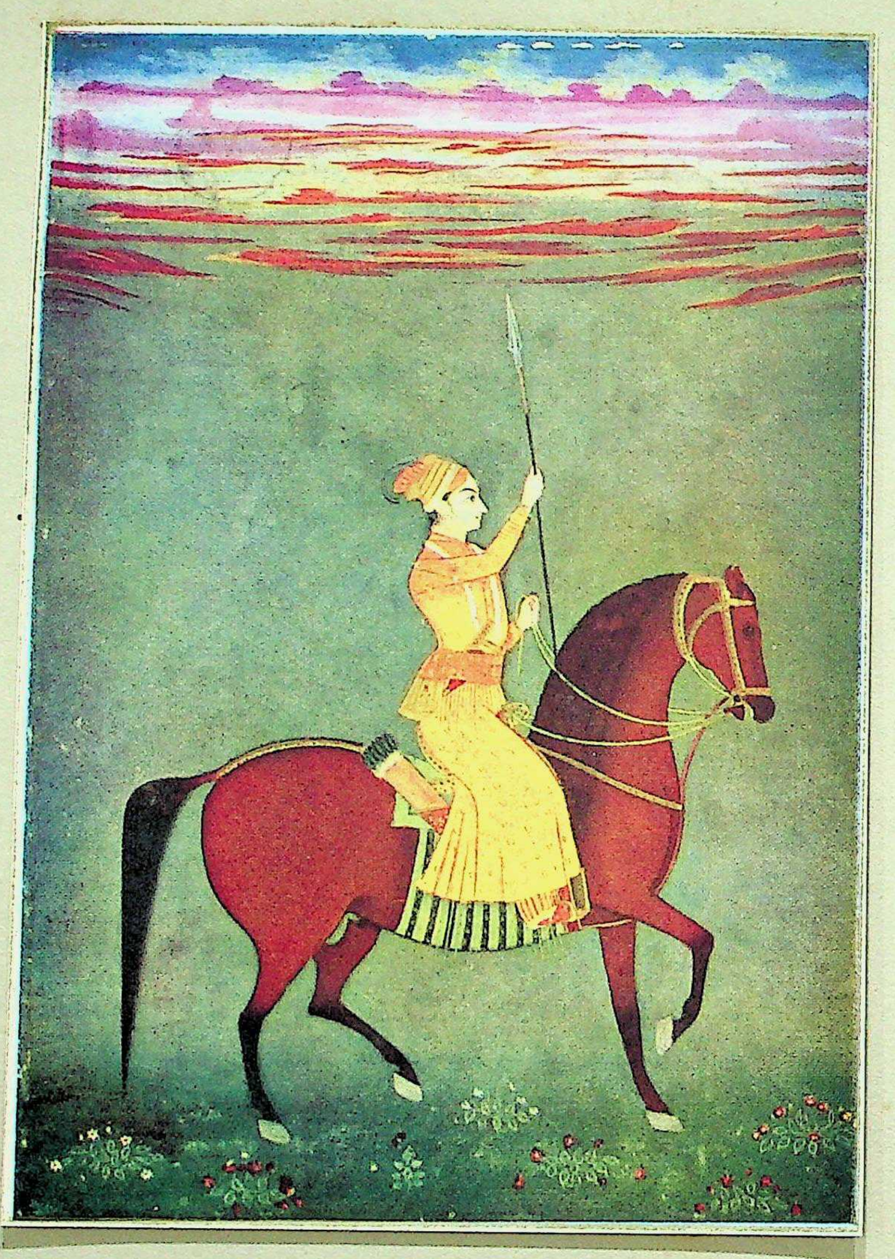
Captive Lion by Bihzad (from Shah Jehan's Album)



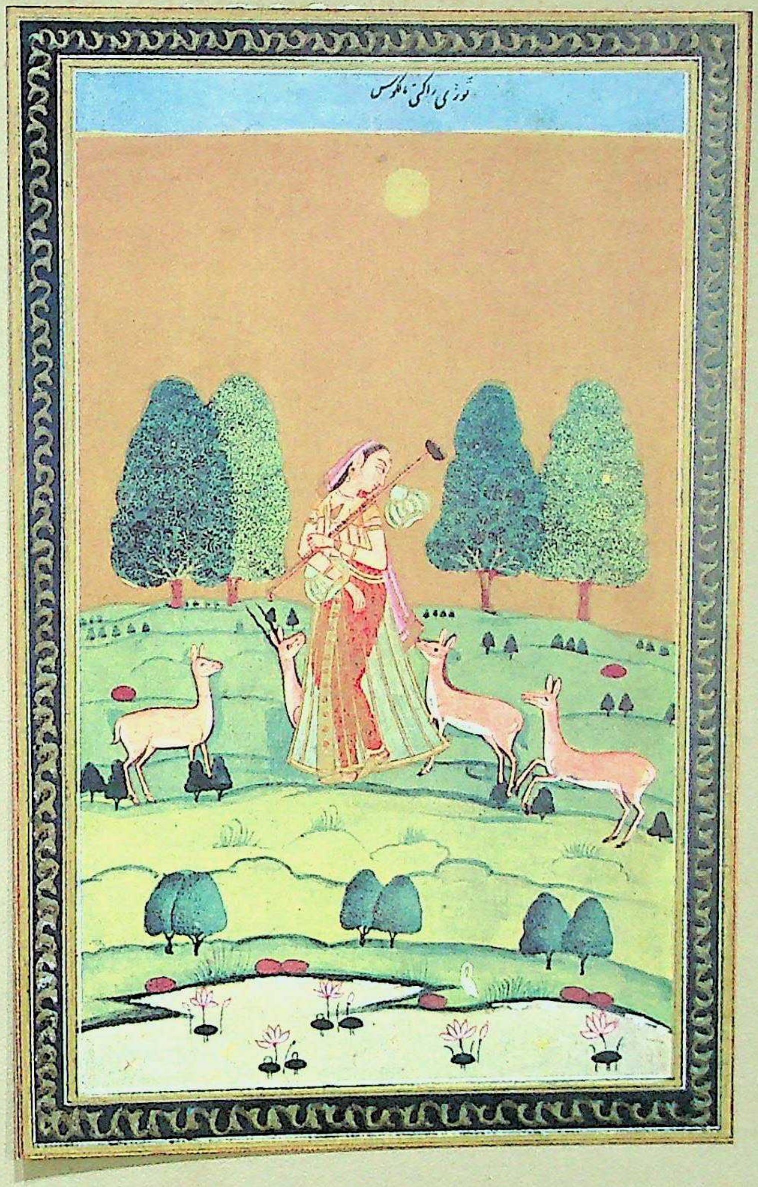
Somaskanda—South Indian Bronze (18th century)



Alchemist—Indo-Persian (Copy)



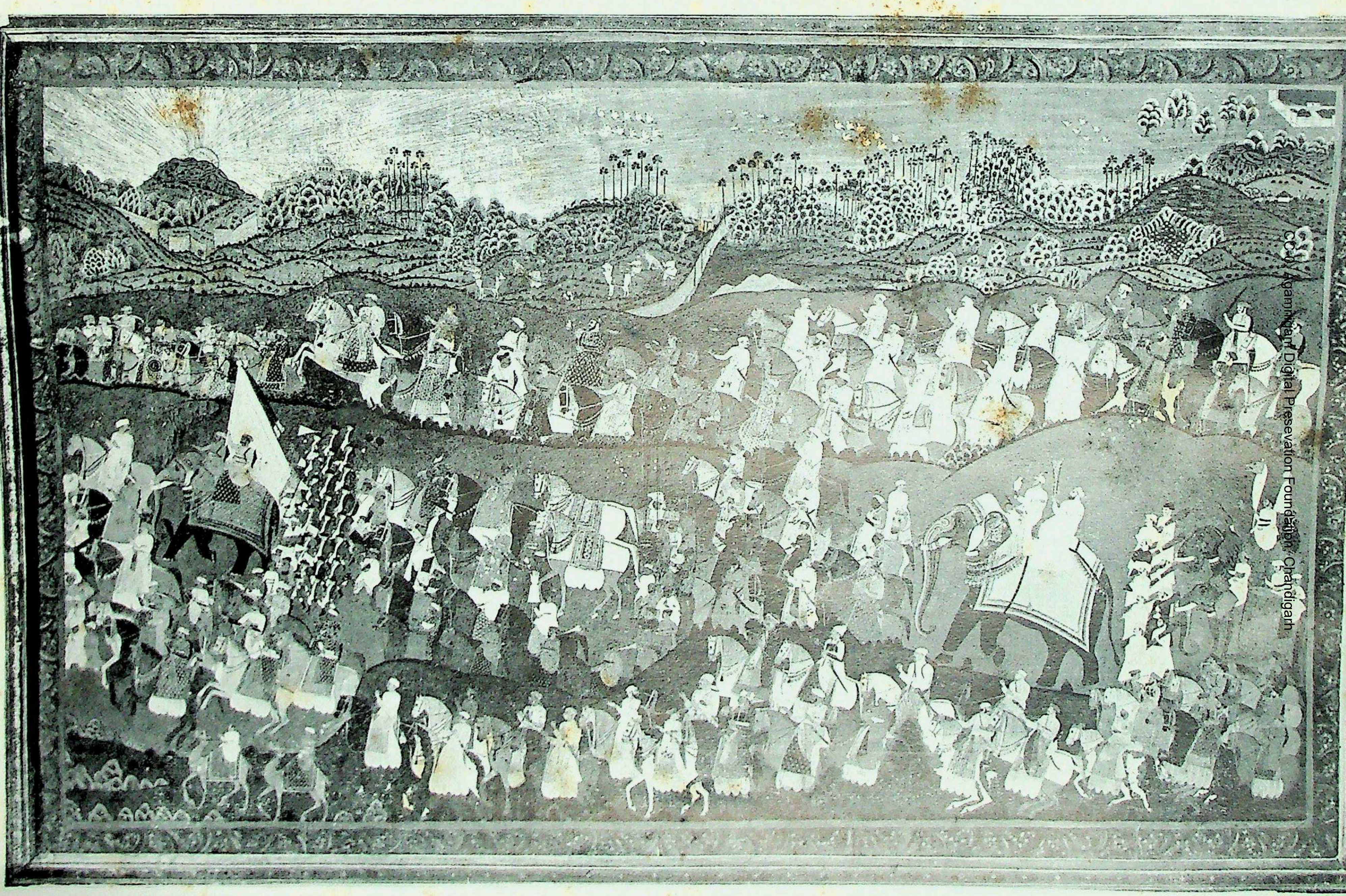
A Mughal Princess on Horseback—Mughal (17th Century)


توڑی راگنی مالکوس

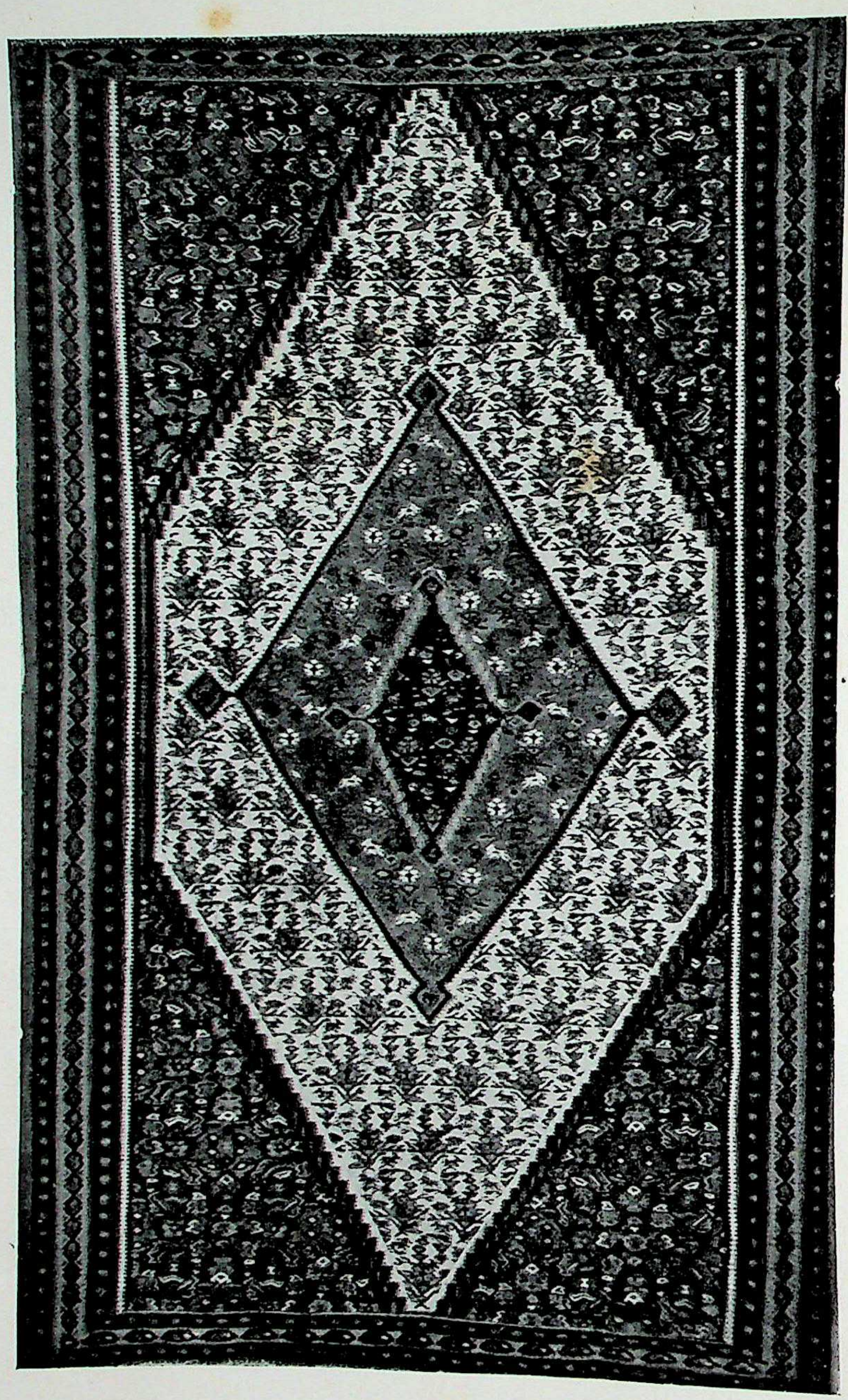
Ragini Todi—(Deccani School)

Cover:
BOOK COVER–PERSIAN. 17th CENTURY

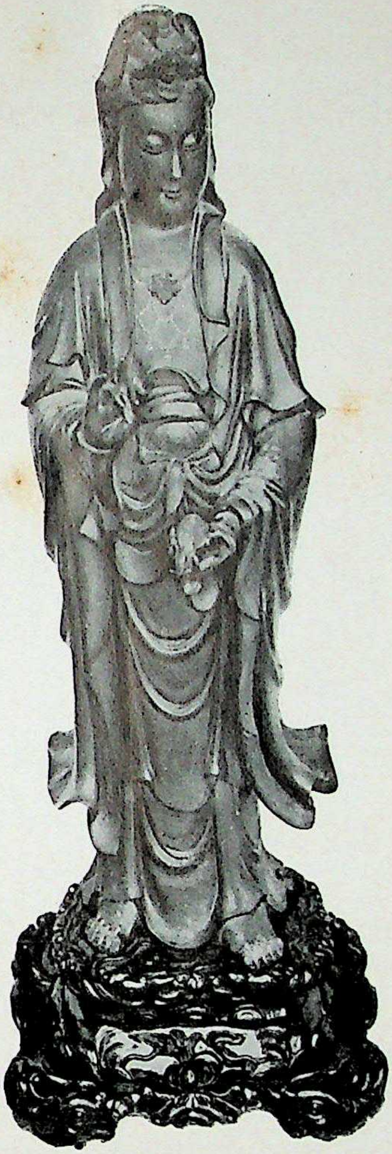
Back Cover:
SHRINATH–PAT PAINTING ON LEATHER (ORISSA)



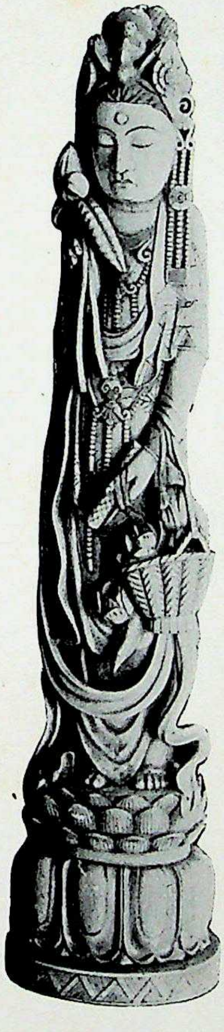
Nizam Ali Khan's Shikari Procession by K. Venkatachalam (Deccani School)



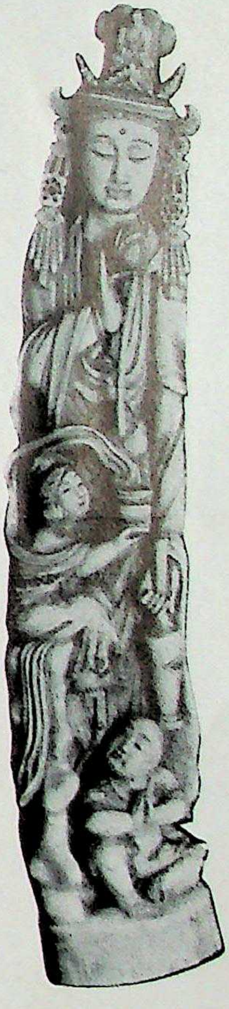
Persian Carpet



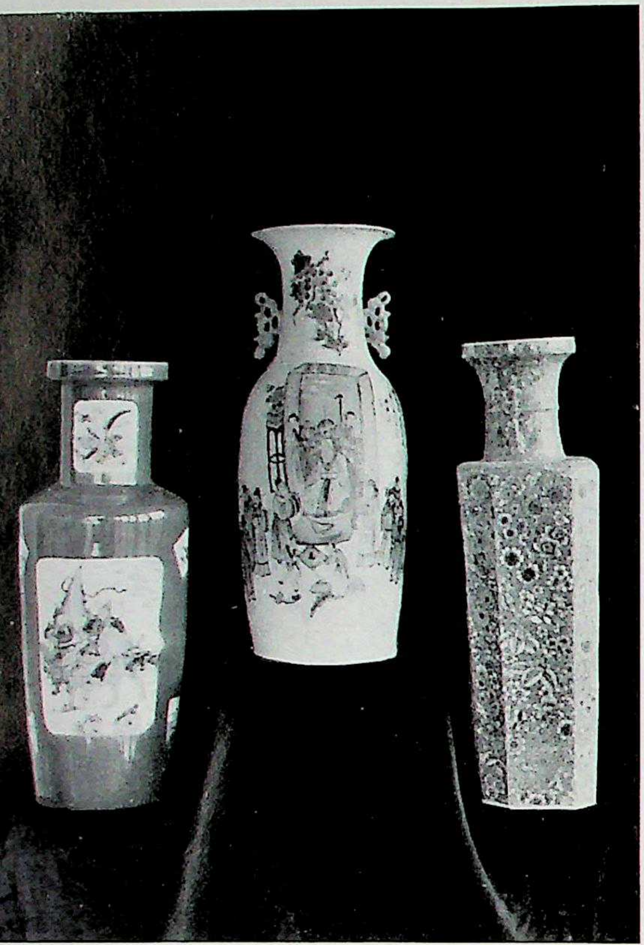
Kwan Yin (Chinese Bronze)



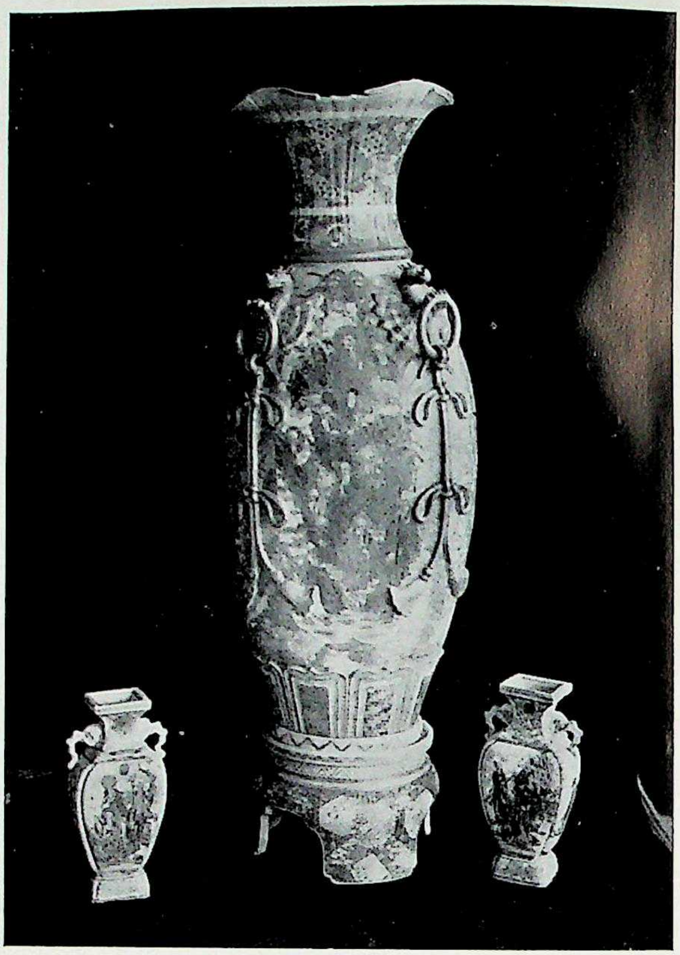
Old Chinese Ivory



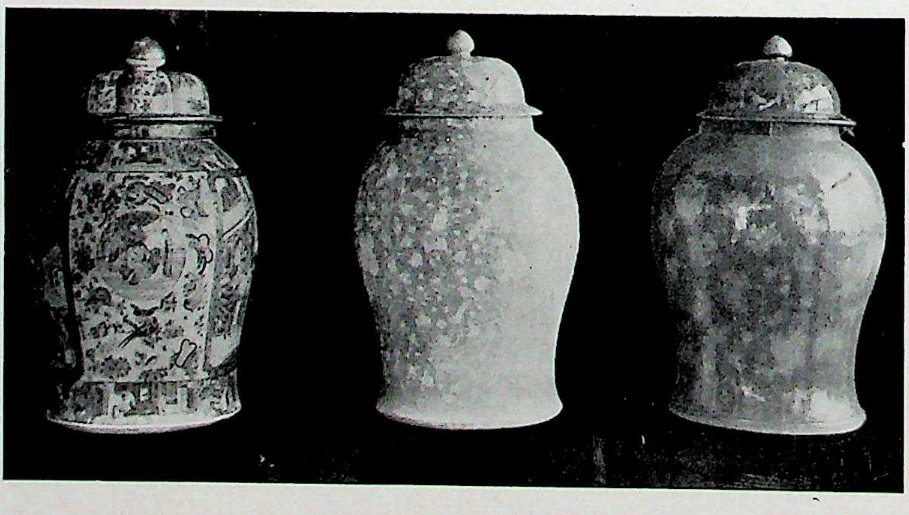
Old Chinese Ivory



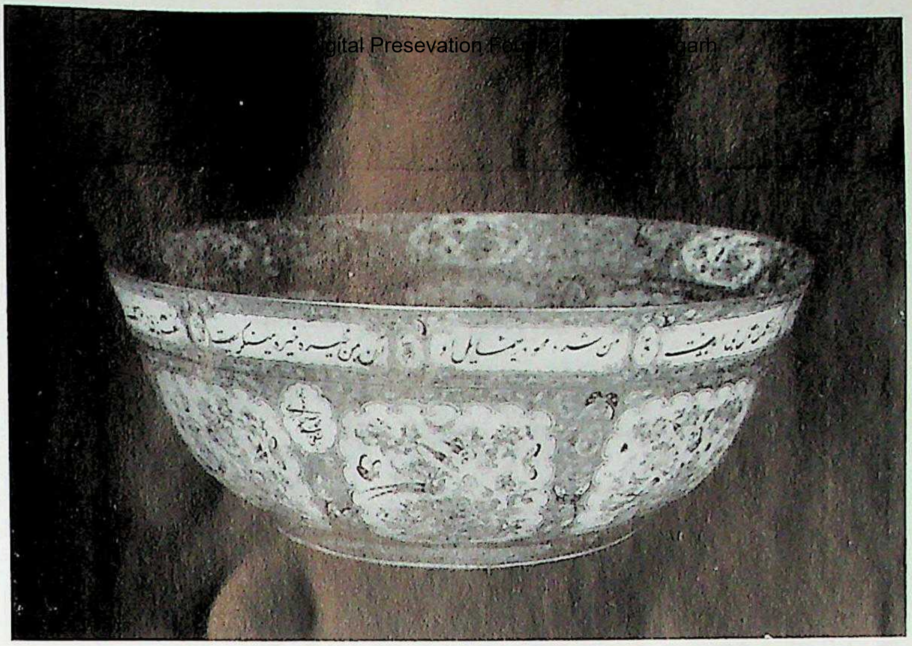
Ming Vases (China)



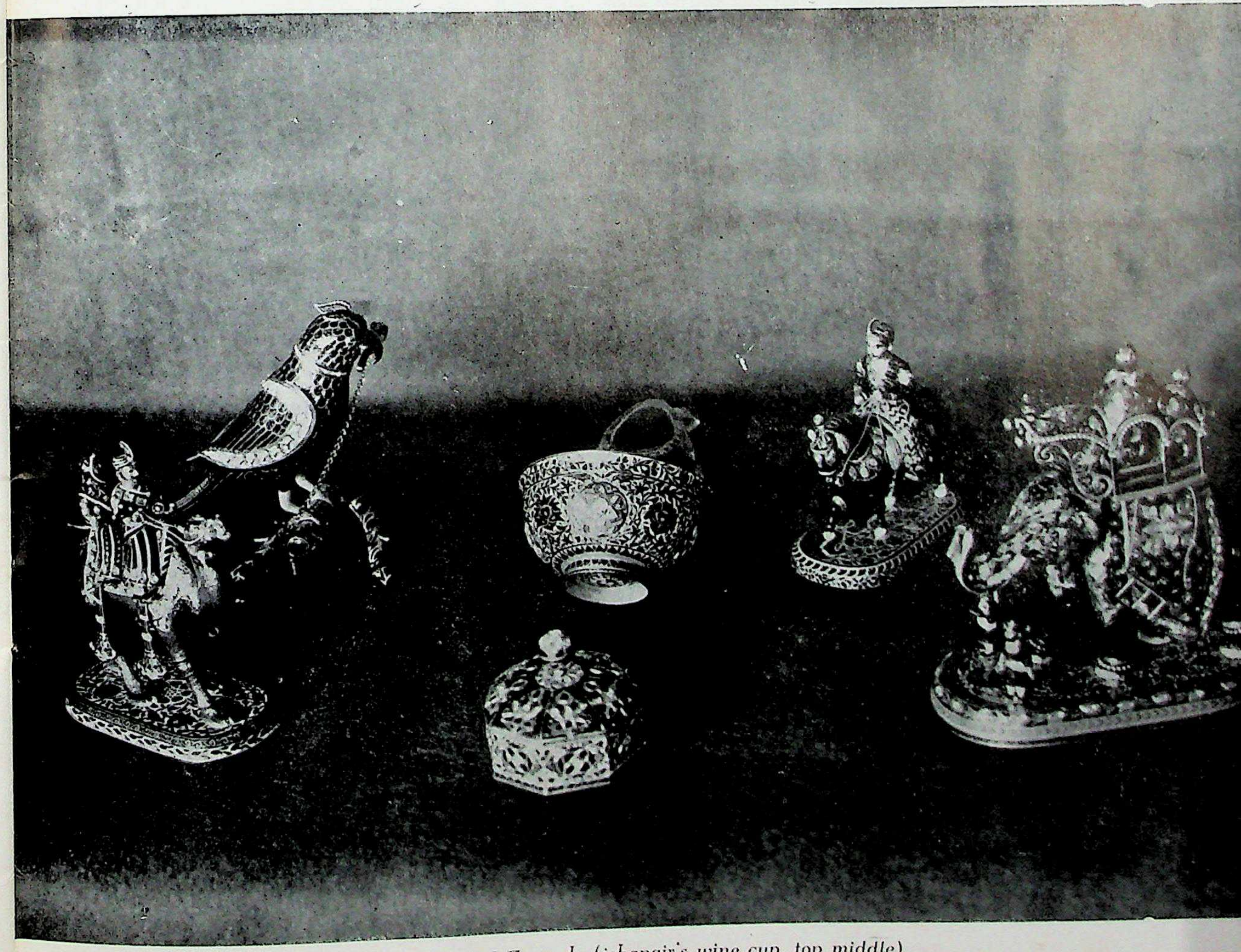
Satsuma Vases (Japan)



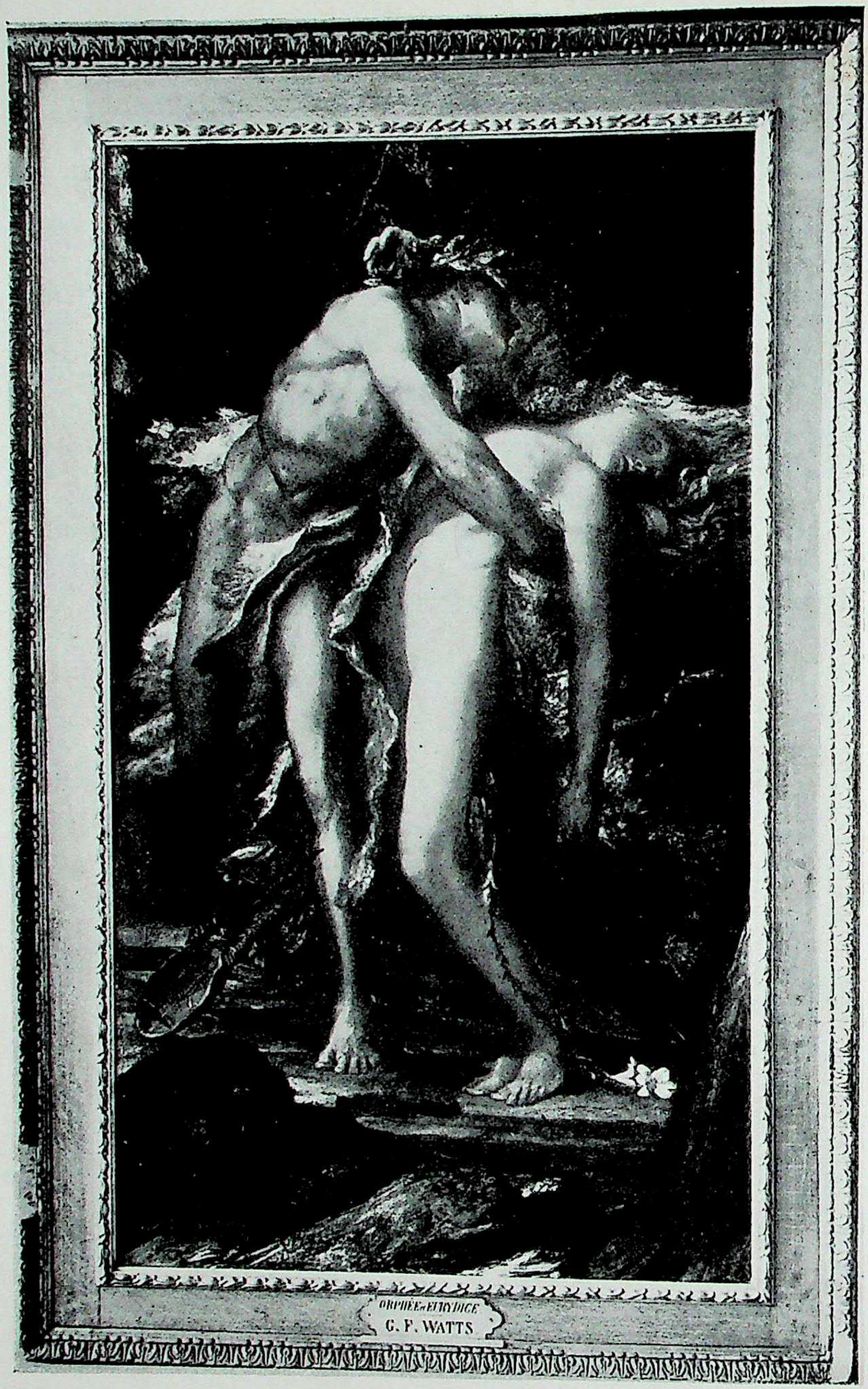
Ming Jars (China)



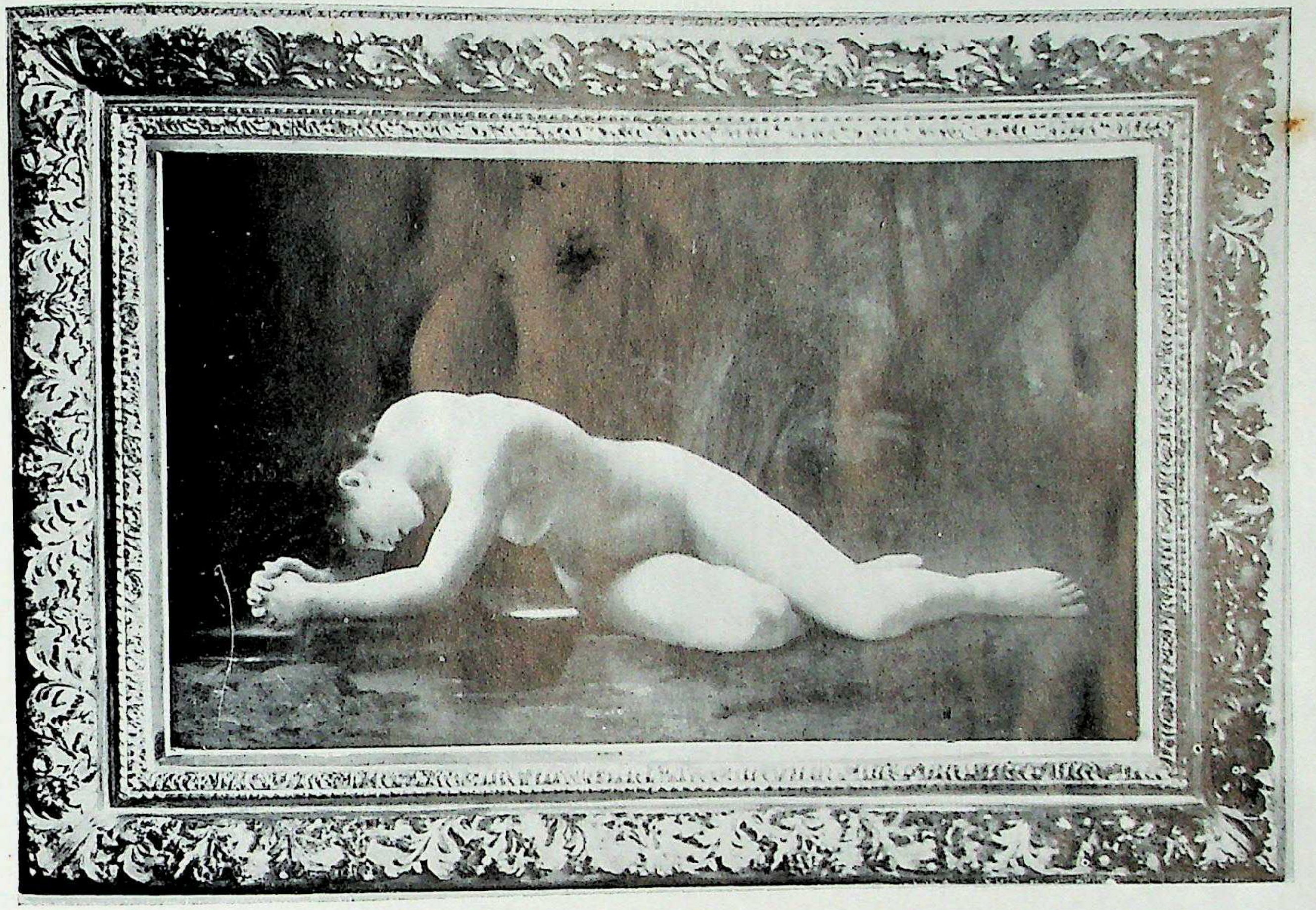
Persian Bowl (made for Sir Salar Jung)



Mughal Enamels (jehangir's wine cup, top middle)


ORPHÉE et EURYDICE
G. F. WATTS

Orphée Et Eurydice by G. F. Watts



Bibilis by W. Bouguereau

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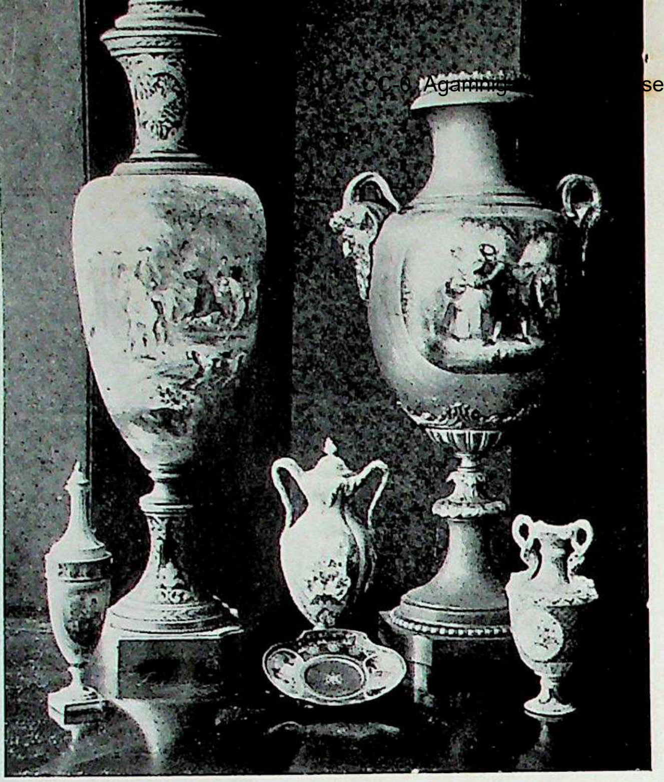
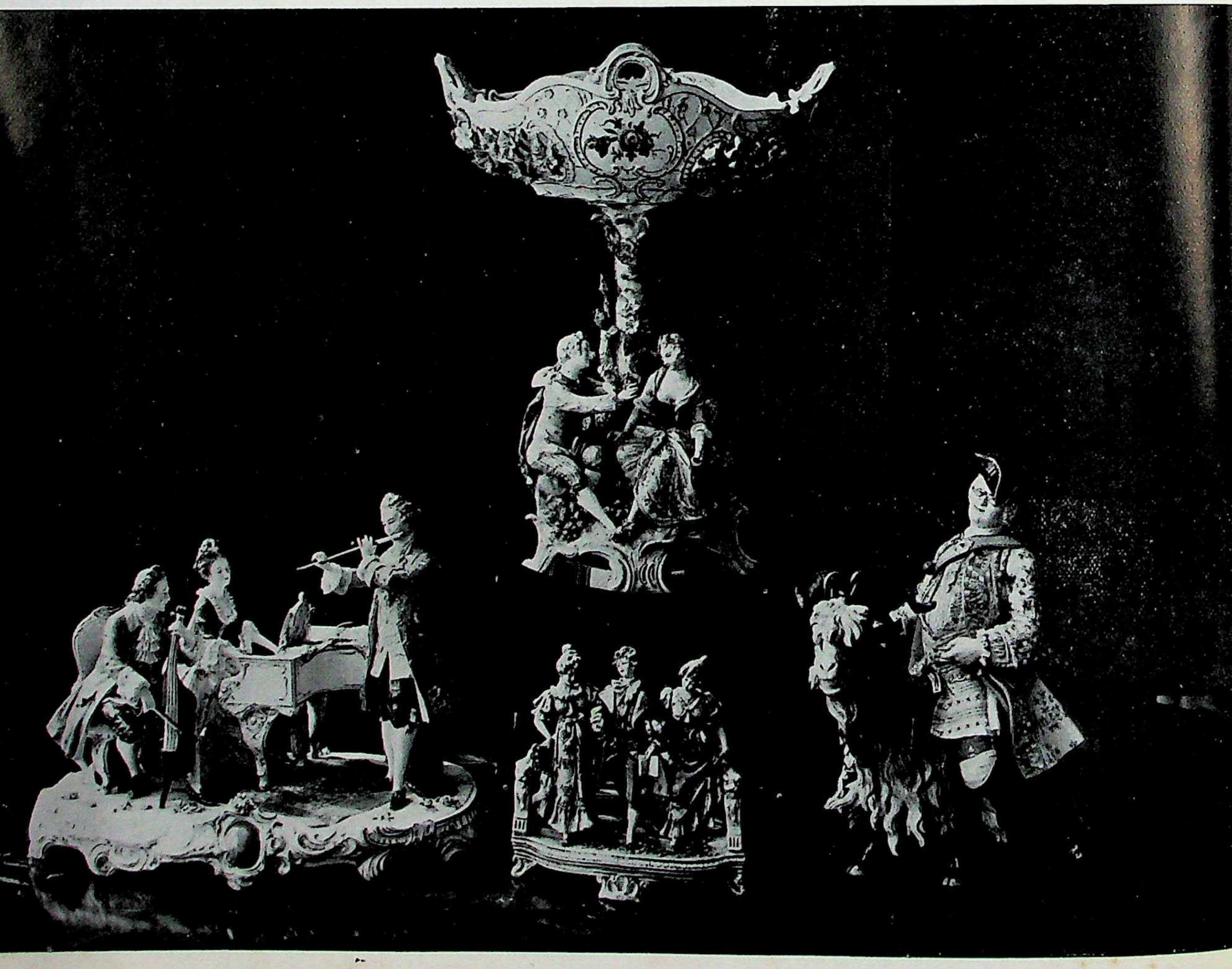
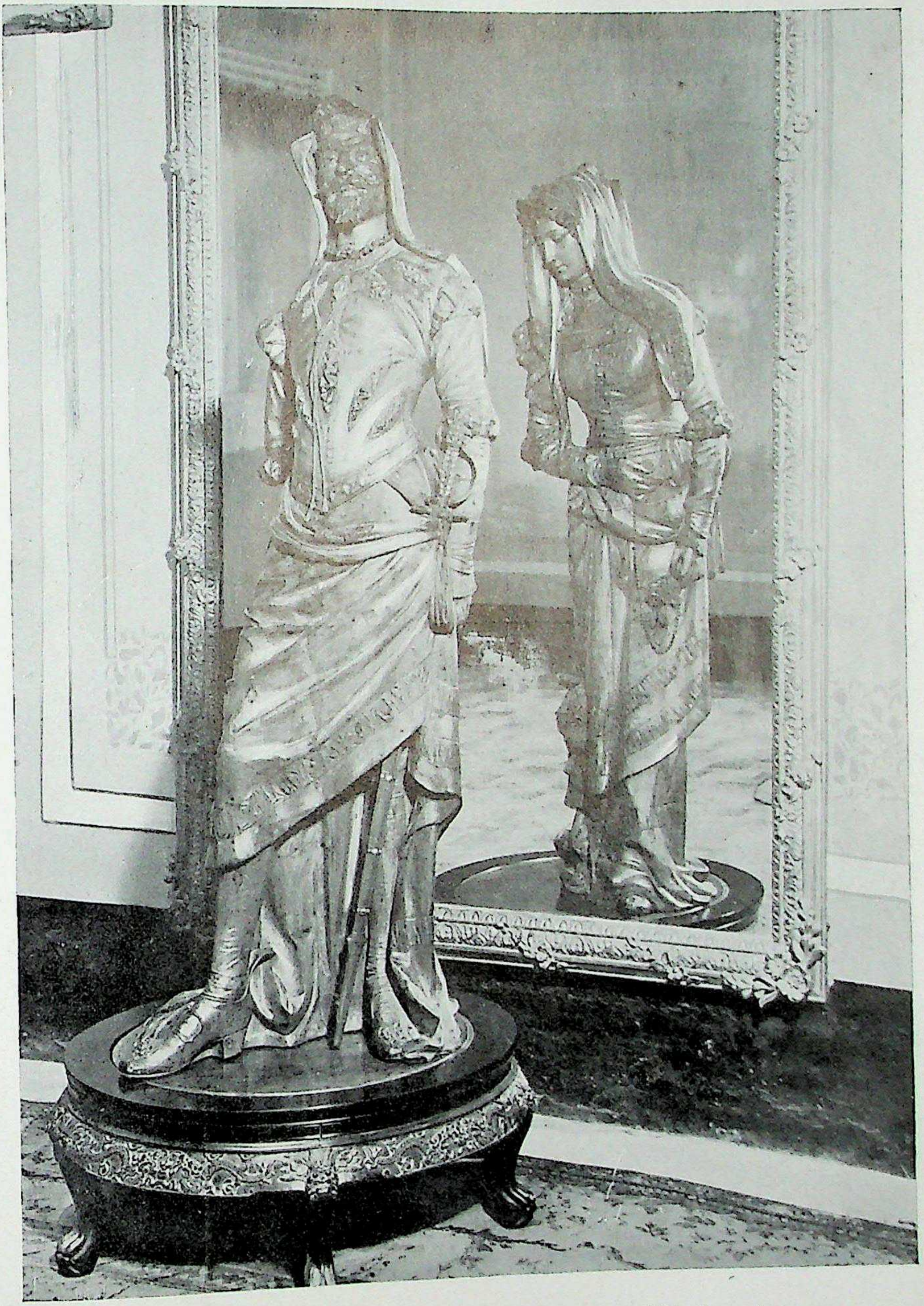


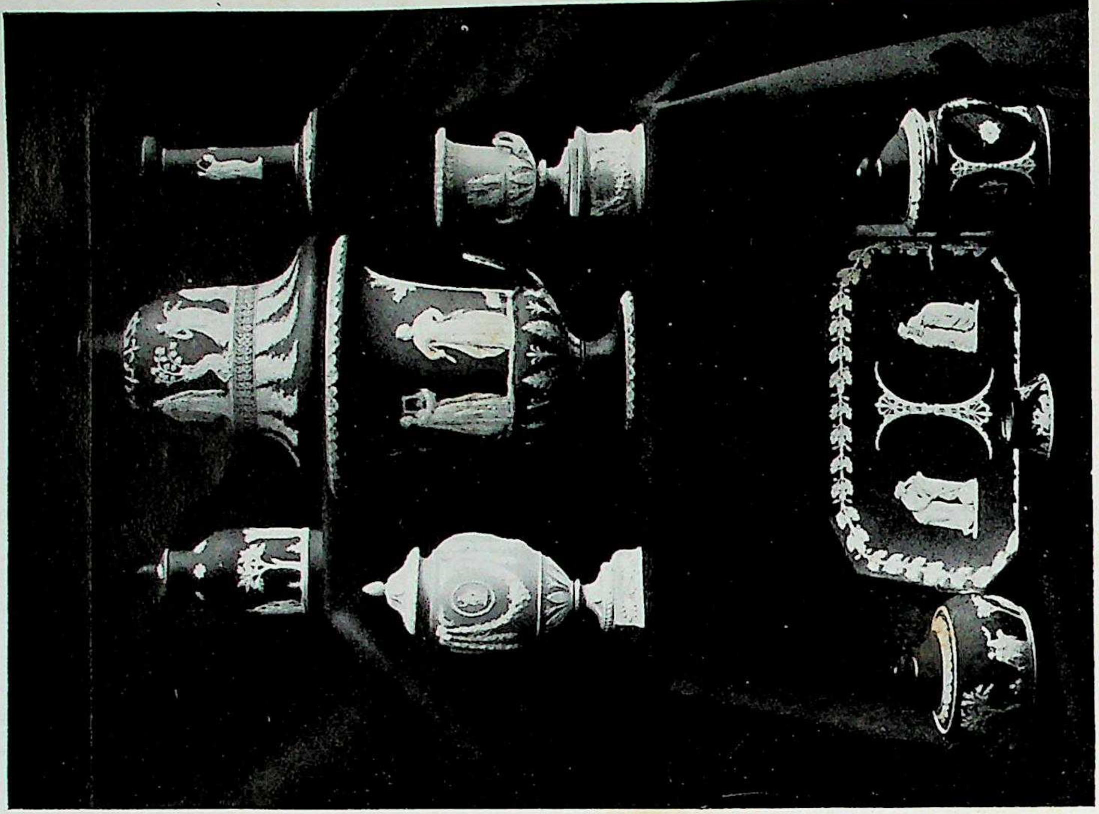
Sevres Porcelain (Louis XV Period)

Dresden Porcelain (Louis XV Period)

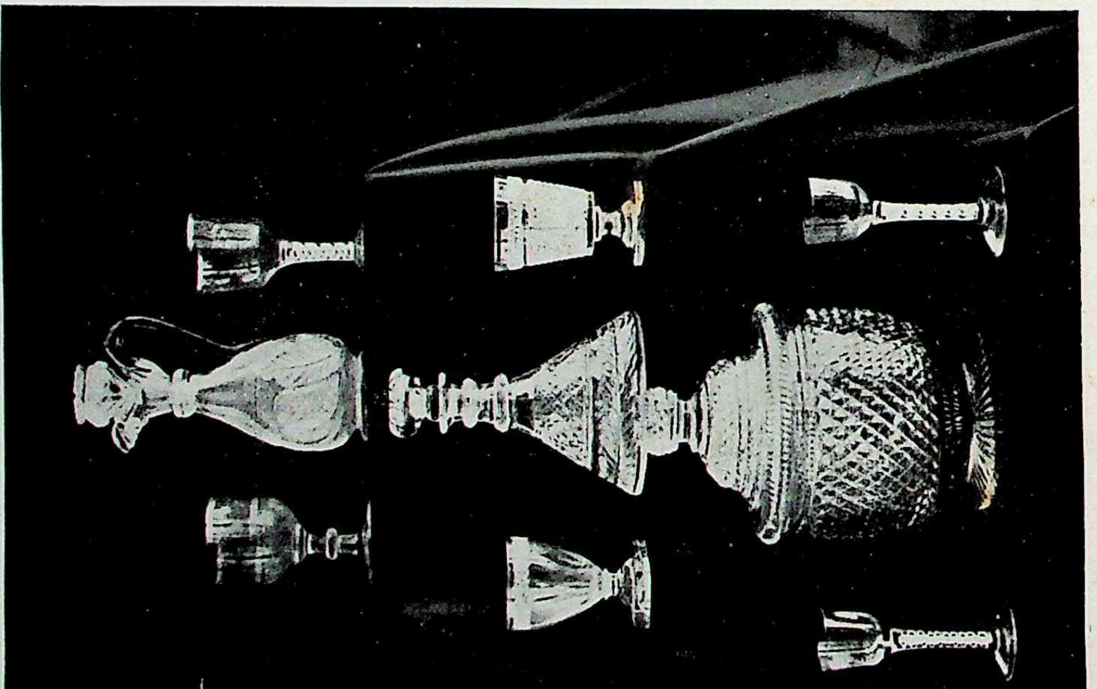




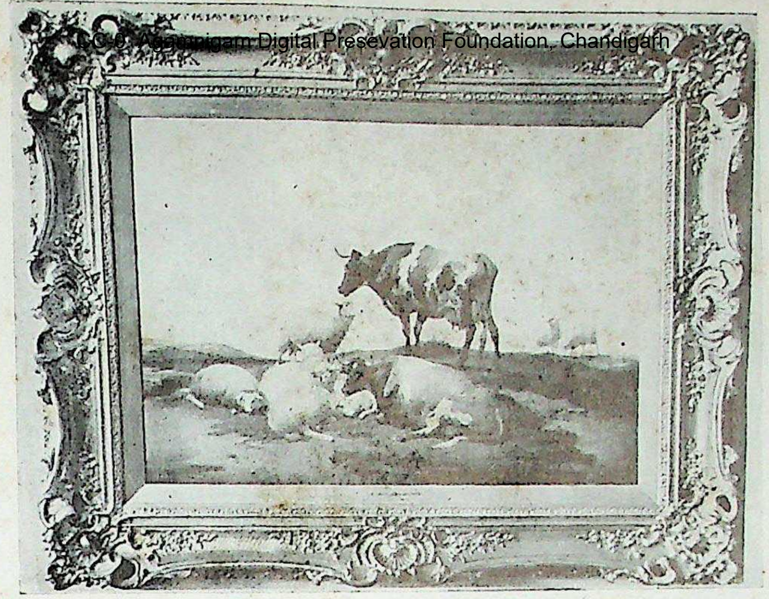
Mephistopheles and Margaretta (Italian Wood Sculpture)



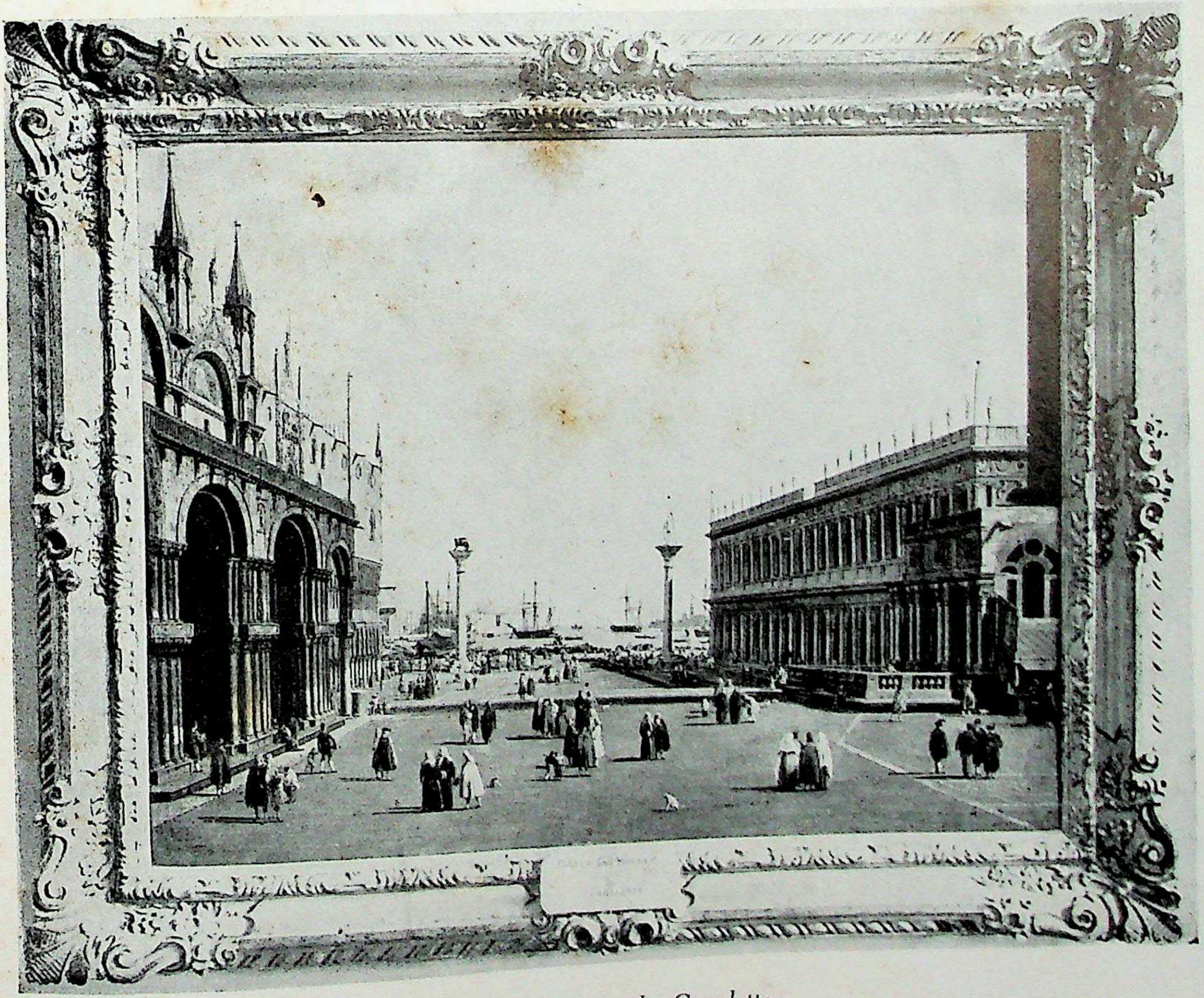
Wedgwood Pottery



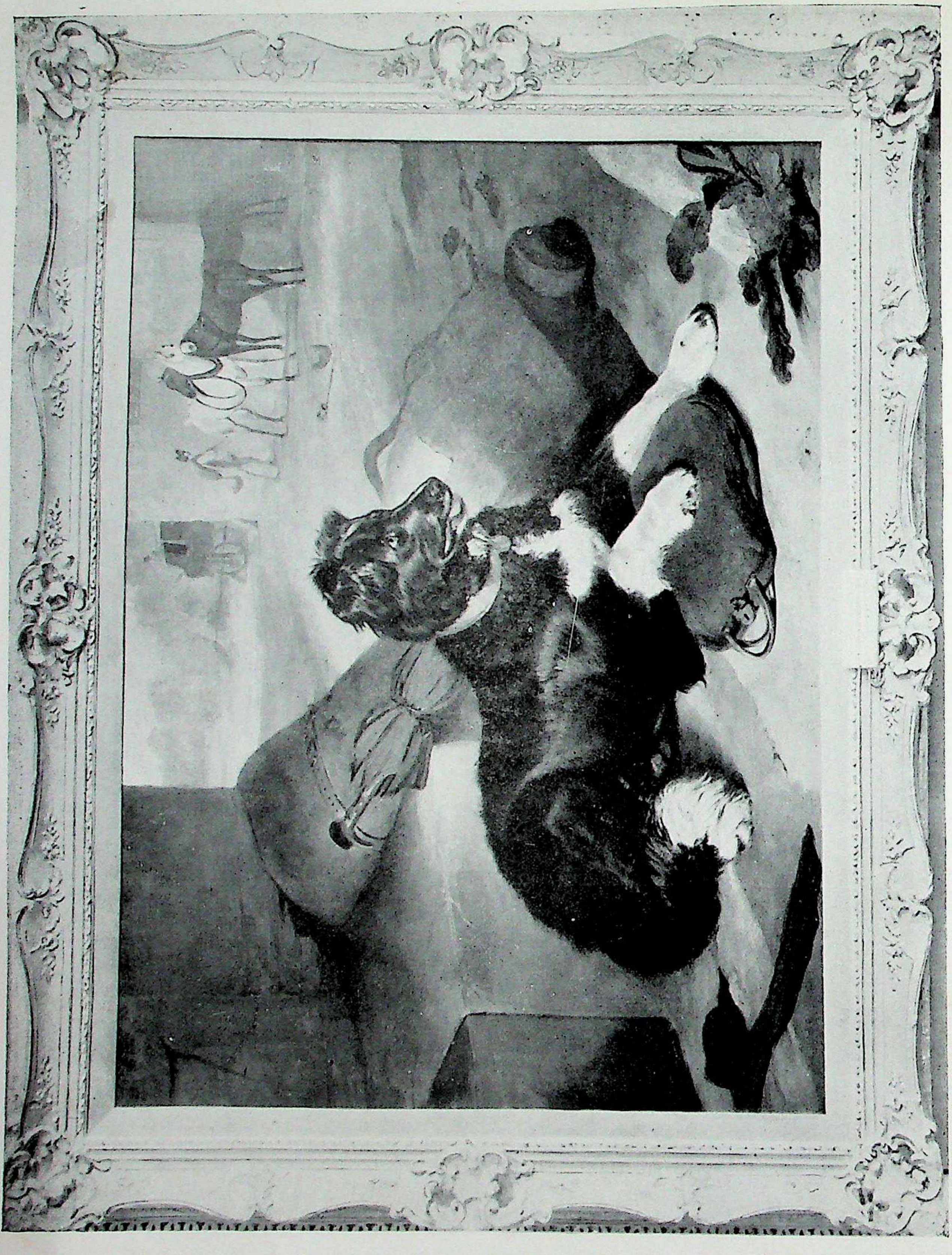
English Cut Glass



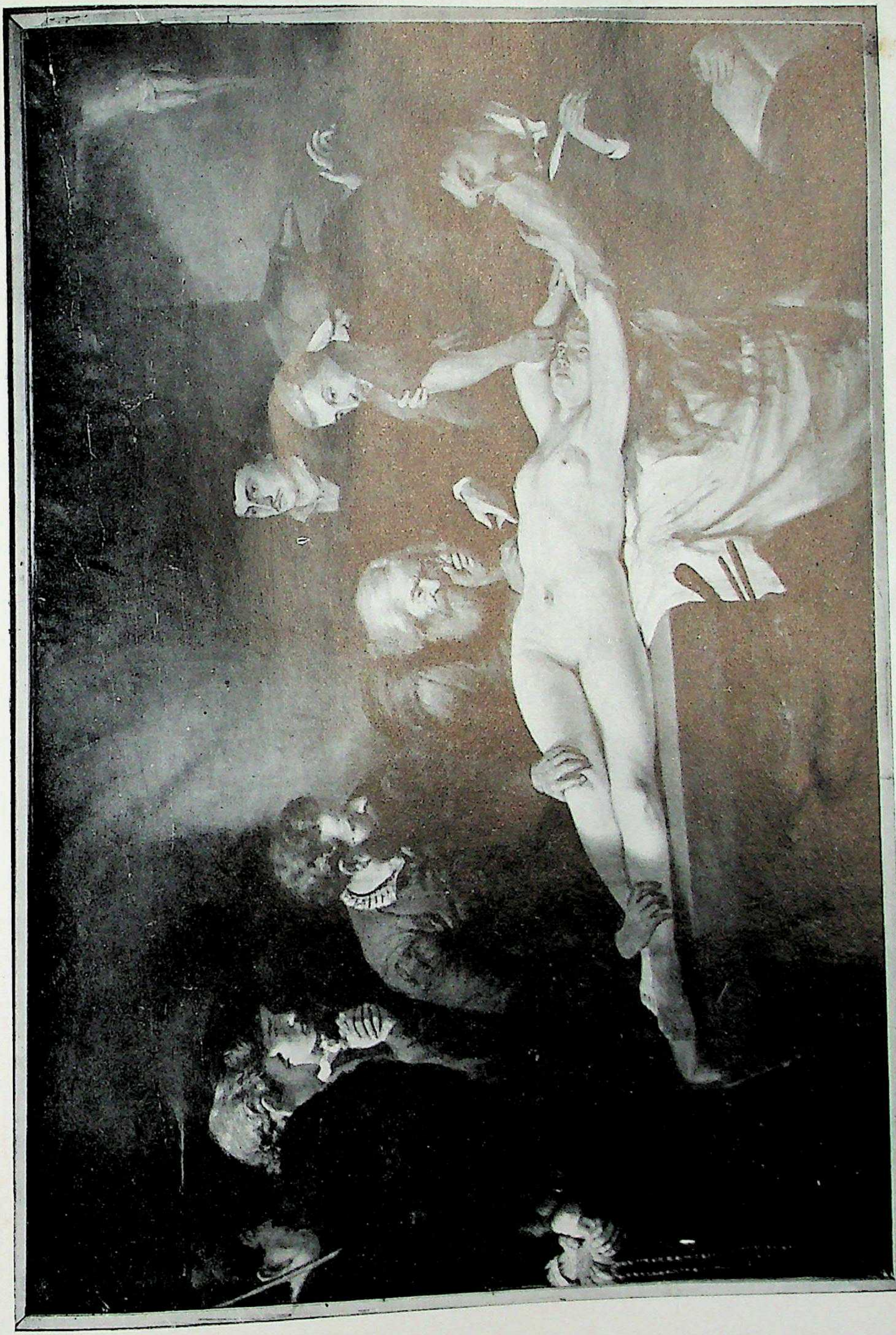
Cattle in Repose by T. S. Cooper



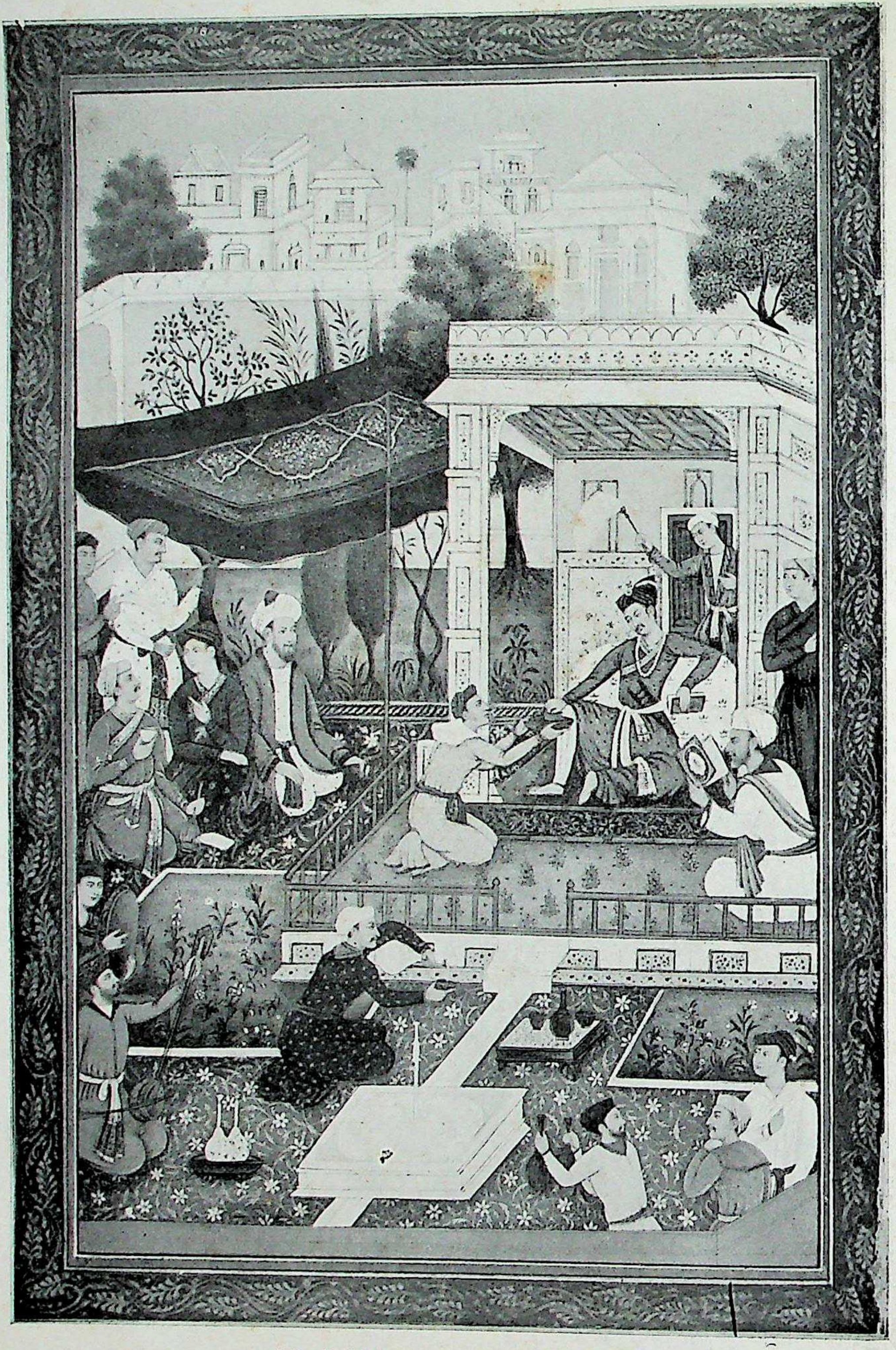
Piazo San Morco by Canaletto



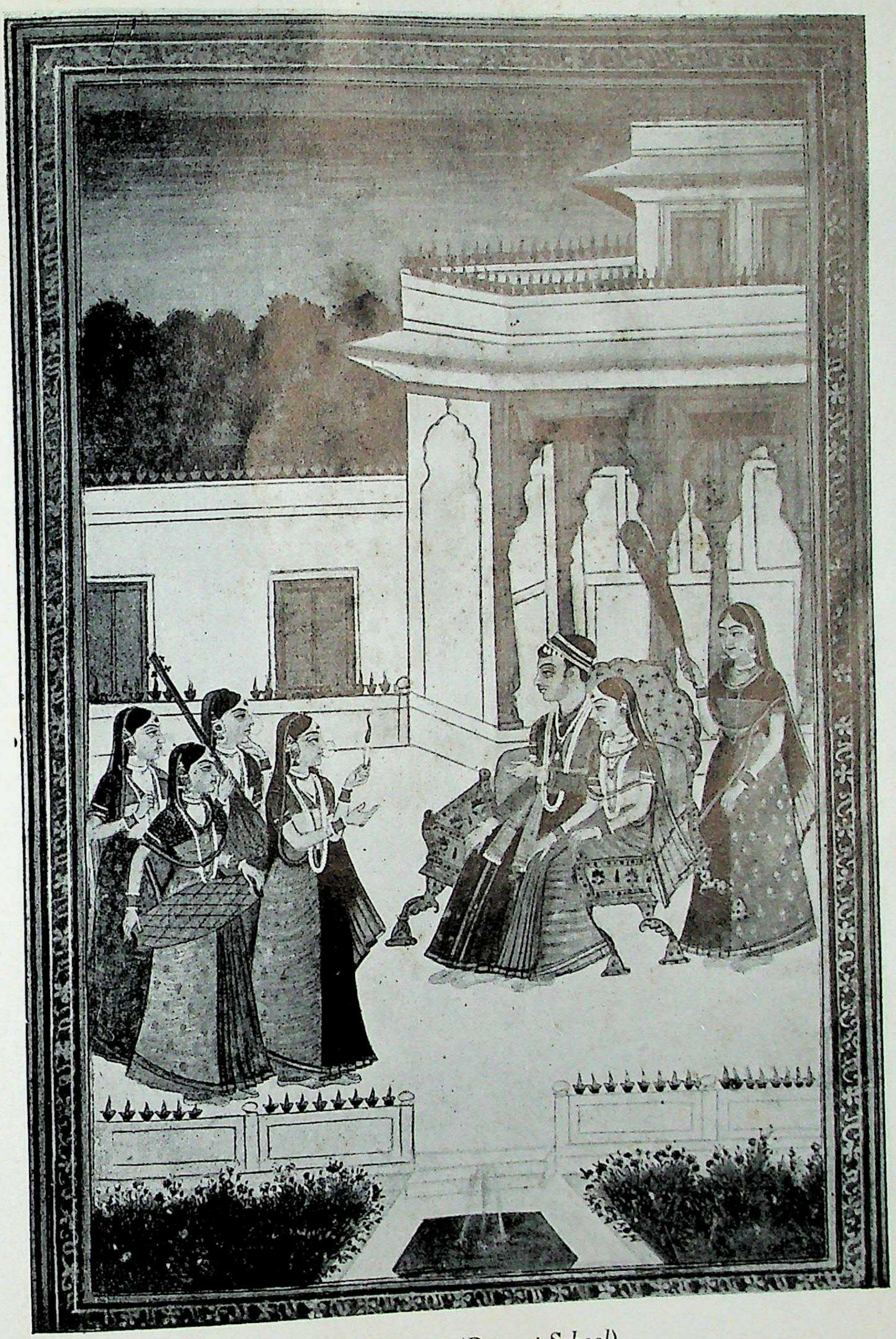
The Watchful Sentinel by Landseer



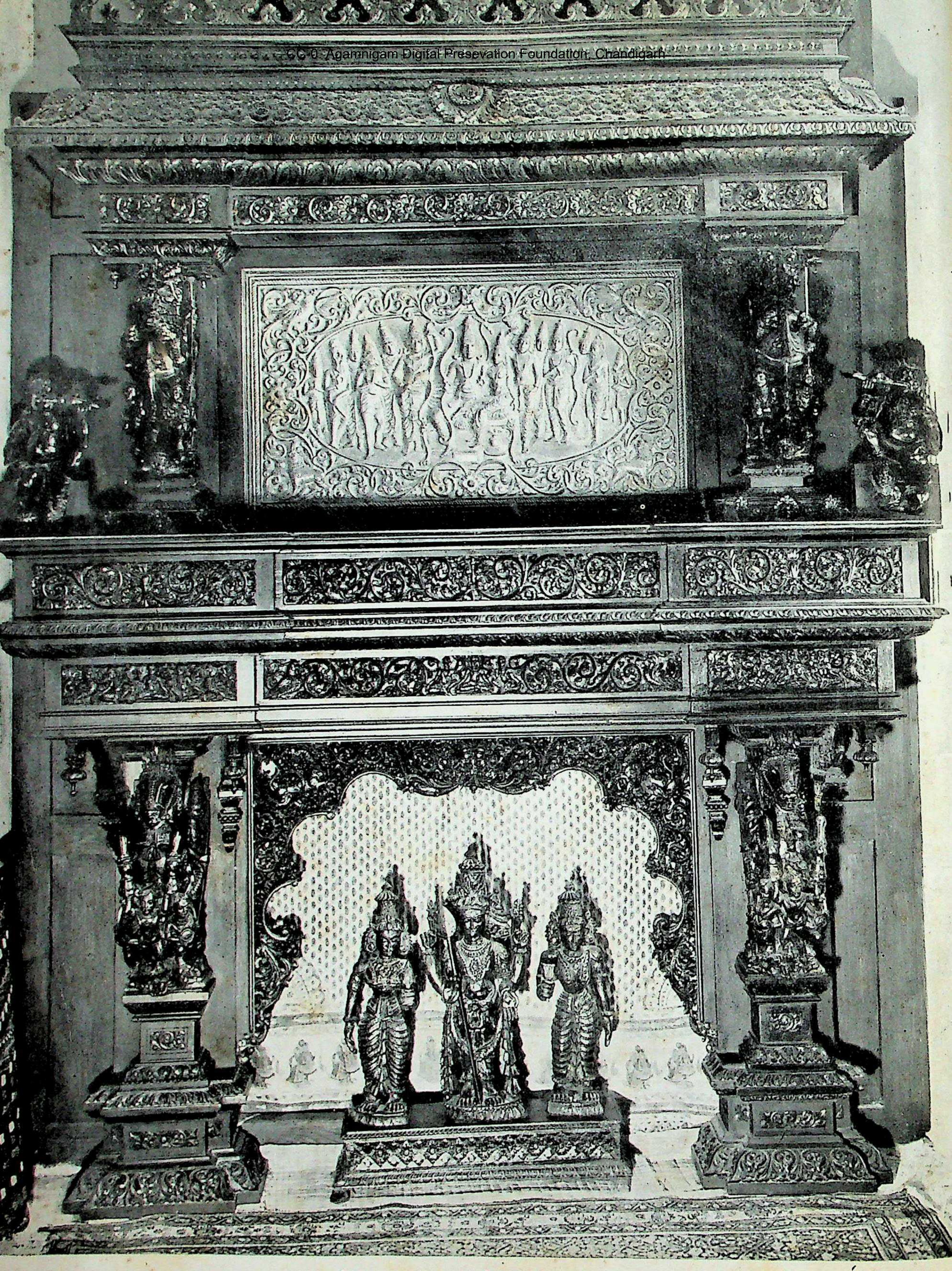
The Stigma Diabolicam by Vander Haeghen



Mughal Miniature (Early Mughal)



Deepak Rag (Deccani School)



Wood Carving from Madura (19th Century)

Printed by S. Ramu
at The Commercial Printing Press
(Prop. Tata Sons Ltd.)
34-38 Bank Street, Fort, Bombay

From photographs by
Raja Deen Dayal & Sons, Hyderabad Dn.

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